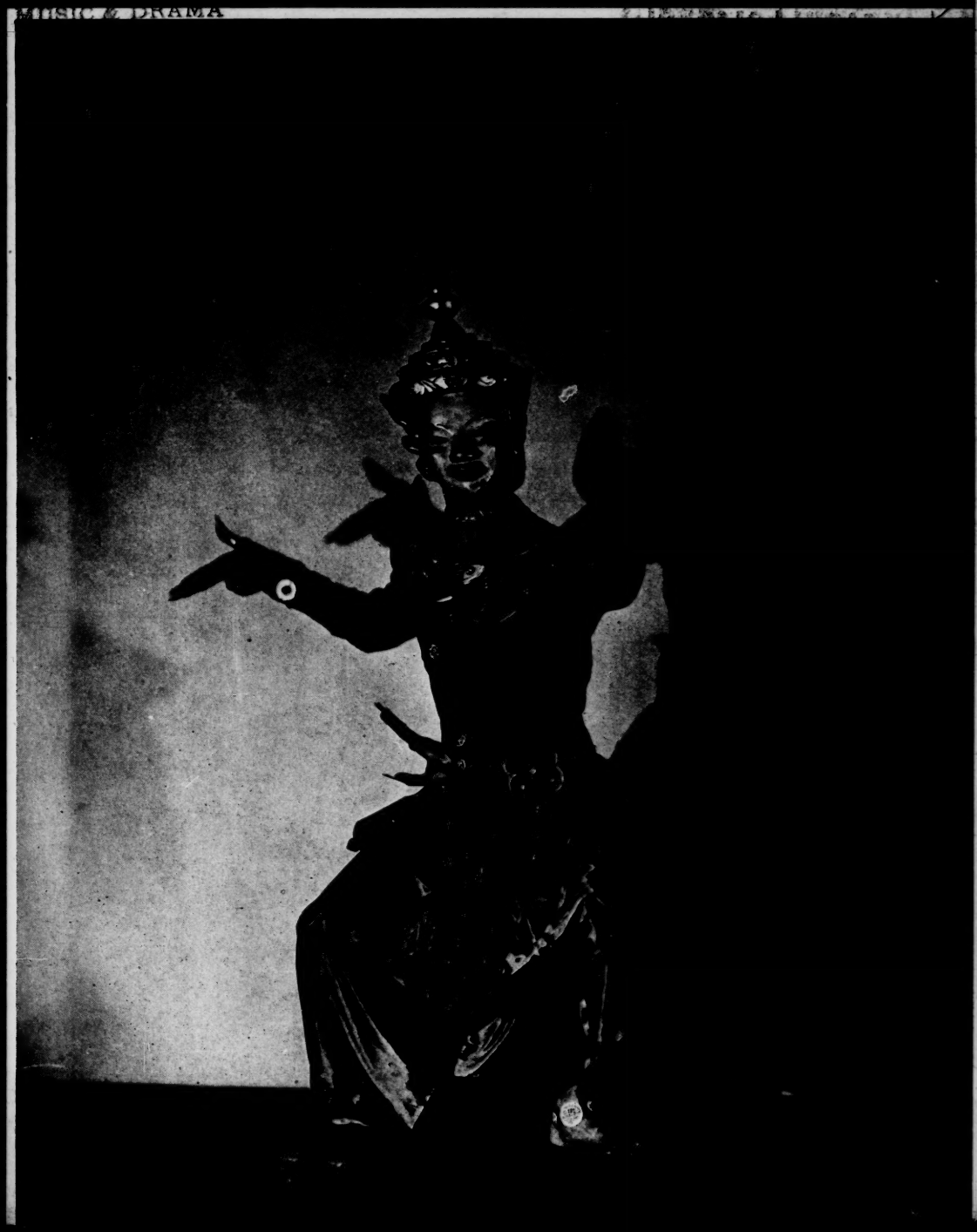

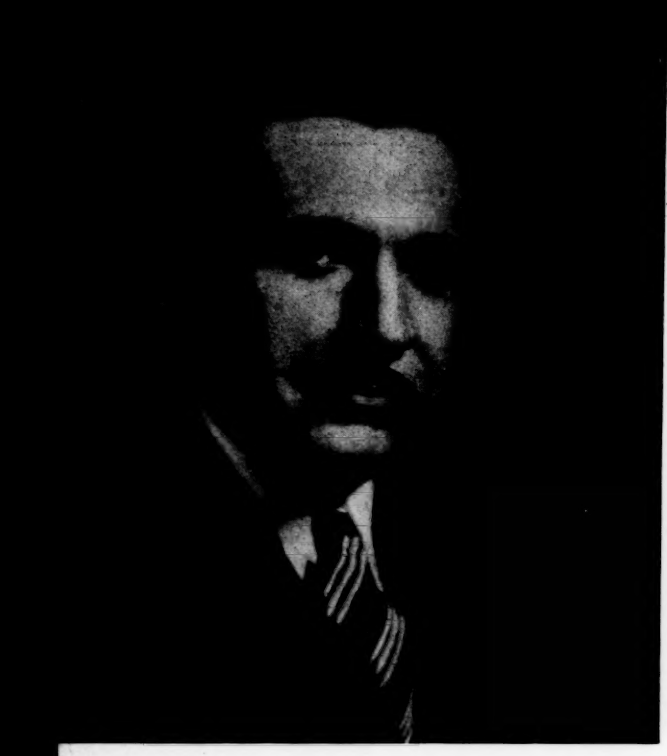

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They say that it pays to advertise—and why shouldn't it in such a fine publication as THE AMERICAN DANCER? Its typographical perfection and the illustrations "click" with your readers, and the results from my own advertising in the magazine have been most satisfactory.

Best wishes for your continued success and tell Mr. Parson to keep up the good work.

Cordially yours,
Robert Hefftner, Stapleton, S. I., N. Y.

•

Dear Sir: A local dance master recently turned over to me, for use as a reference, a dozen or more old copies of THE AMERICAN DANCER, hoping that in so doing he would be of some assistance in my work, that of commercial illustration.

While studying many of the splendid halftones in these dance magazines, I was struck with the similarity of many of the dance positions to the so-called prescribed figures and positions in the art (or is it a sport?) of figure skating. This similarity was so striking, that I could not resist the temptation of inking in over the magazine half-tone impressions figure skates and shoes on many of the figures, and, to my great surprise, I found that all of the "school" figure skating positions are found in the dance positions.

Now most of us Americans I feel certain would classify figure skating as a sport, and newspaper and magazine references to it, at least, have been treating the subject much the

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Vol. X, No. 11 THE AMERICAN DANCER SEPTEMBER, 1937

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• **PRO and CON . . .**

same as they have tennis, swimming, or the various track sports. Also, it is a subject matter that is generally covered in these periodicals and dailies, by scribes who are known as sports writers and who, in my humble opinion, do not know what it is all about.

Am now wondering if figure skating is not only related to the dance, but is the dance itself placed on the ice, and under more or less the same rules as apply to the ballet.

If that be so—then I am all for removing the handling of the printed word of it, from the hands of the sports writers, and turning it over to the reporting and criticizing powers of theatrical or dance writers.

During the figure-skating championship contest of the 1932 Olympics (Lake Placid Arena) I was informed that the Associated Press and most of the metropolitan press in general scoured around that lovely Adirondack village, as well as the entire eastern United States, for some scribe that was capable of covering the event—and without much success. At the last moment the press finally found a southern tennis scribe who claimed to understand the big ice event, and it was his coverage that resulted in the story generally used throughout the United States—a story that closely resembled a tennis match at Newport, and which puzzled all Europeans.

Just what is the reason of all this? Well, I'm not sure, but I feel that most of us Americans have looked upon figure skating as just another form of athletics, usually exercised

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Almost all of our terribly poor or commonplace playground skating is, I believe, caused by an almost complete lack of instruction sponsored by public recreational bodies. There is hardly one youngster in five hundred on public rinks who knows what position the body is supposed to assume in turning a simple Circle Eight, and consequently the playgrounds are literally packed with groups of youngsters—and adults, too—going round and round on equipment attached to their feet that a Bangor lumberjack would object to as being abusive to one's "dogs."

I feel certain that if dancing teachers would apply their dancing knowledge (even tho they themselves were not good skaters) to these tyros, it would prove to be a field where many of them would find it profitable and at the same time lift our terrible public skating to a level equal to the European level. Dance people here might not be aware of it, but in London—to take only one center abroad—almost all frequenters of its 12 indoor rinks (6 of which run throughout the summer) valse, and fourteen step. Your dance "hounds" are quite willing to hang lovely verbal garlands on the necks of an Astaire and Rogers team (and they deserve to get them), but where in this thing called the dance does a skating team like Reburn and Hepburn fit in the dance world. Also, must their performances for-

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• PRO and CON . . .

ever be confined to the wrestling and boxing pages of our newspapers when, clearly, their art is at par with the Astair and Rogers team?

On March 27, 29, 30, and 31 of this year sixty-four thousand cash customers attended the international skating carnival in the Madison Square Garden, New York. They paid $2.50 to $100.00 for their tickets—about 5,000 were turned away. That show was in all particulars dancing on ice—nothing more, and, thank goodness, nothing less. Why confuse hockey, racing or barrel jumping on ice and call it skating. Some of the last-mentioned clearly belong to the field of pole sitting.

To repeat, I believe dancing masters are "muffing" a field that in part at least rightfully belongs to them. When Jackson Haines of Albany, in 1865, went to Vienna to study the dance he "invented" figure skating as it is now practiced internationally, by placing his dance art on ice. Here we are in 1937 and all skating Europe honors him—accepted his teachings—while most American skaters continue to plug around aimlessly on rinks, and on perfectly flat blades, that cannot turn an arc on the ice much smaller than the base of a gas-house.

I am not a dancer, and consequently only a fair skater, and while I do not pretend to much special knowledge on this subject—yet I do know the human figure (and skeleton) in any "art" sense, and, because of that, know that any dance teacher could improve any skater fifty per cent; even tho that dance teacher never saw any ice.

What think you? I'd be happy if you would clarify this art (or is it sport?), for I'm tired of being told that "after all, figure skating is not dancing—but only related to dancing in a small way."

If these skate-dancers have skates under their feet—what of it? Fred Astaire is not without shoes as far as I am aware, and your own journal advertises plenty of necessary contraptions which fit the feet and help in graceful body movements. Take the dancer out of Miss Sonja Henie's performance, and we have just another playground skater.

I wonder if these impressions are correct?

Yours very truly,
R. J. Herlihy, Holyoke, Mass.

EDITOR'S NOTE: THE AMERICAN DANCER

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• **PRO and CON . . .**

agrees heartily with Mr. Herlihy in his contention that figure skating is dancing and therefore is an art. In fact, in support of this contention THE AMERICAN DANCER inaugurated a Figure Skating Department edited by Alan E. Murray, figure skater and writer, in August, 1930. Mr. Murray conducted a department for skaters from that time until the close of 1932 and devoted much space in his articles to the relationship between dancing and skating and in urging dancers and skaters to get together for the good of their mutual art.

•

Dear Miss Howard:,

May I express my appreciation for Dorothy Cropper's recent article on the great Adeline Genee? It is so long since I have heard anything of her, and the article brought memories of just before the War, when a girl member of a travelling ballet troupe danced her solos on the darkened stage of a still empty theatre for the visiting ballerina. You see, I was the very first to dance for Adeline Genee when she visited Australia so long ago. The happy event took place in the old Opera House at Auckland, New Zealand, as Miss Genee was on her way to Sydney, five days away by boat.

Would it be possible for you to furnish me her exact address, so that we may renew old acquaintanceship?

Truly, it appears that THE AMERICAN DANCER overlooks no item that is of interest to its many and far-flung readers!

Sincerely,
Ruby Raymond, Augusta, Ga.

•

Editor THE AMERICAN DANCER:

The following piece of Eastman School of Music publicity is sent you merely for information. In your June number one of your writers mentions a ballet production by Miss Littlefield as "the first and only ballet which has been conceived and created by Americans."

Since the Eastman School maintains no dance department, it makes no contacts with dance magazines by advertising or supplying of publicity. Therefore without reference to music magazines or to newspaper articles, it is quite understandable that its ballet projects escape notice. But we assume that you would be interested in knowledge of these projects as efforts in behalf of American dance as well as music.

Stewart B. Sabin, Director of Publicity.

"For seven years the ballet production of the Eastman School have been made by Thelma Biracree. From her studio, conducted as a private enterprise but in coordination with the Eastman School, have come the dance corps appearing in them, supplemented by guest soloists of experience and to some extent recruits from the Eastman School and the University of Rochester College for Men. Sixteen ballets have been produced during the seven years. Of these eight have been given first productions and four have been specially composed for these festivals. Bernard Rogers' *Japanese Dances,* Burrill Phillips' *Princess and Puppet and Courthouse Square*—the latter a suggestion of rural America, Martha Alter's *Puritan's Progress,* were given premieres, the choreography by Miss Biracree who appeared as principal dancer assisted by guest soloists Evelyn Sabin, Harold Kolb and others.

The first public performance of William Grant Still's *La Guiablesse,* choreography by Miss Biracree, was a festival undertaking and has been repeated. Deems Taylor's suite, *Circus Days,* was given first in ballet form—as was Howard Hanson's *Pan and the Priest,* Eric DeLamarter's *The Betrothal,* Miss Biracree providing the choreography. Other ballets produced are Hanson's *Forest Play* Elwell's *Happy Hypocrite,* Carpenter's *Skyscrapers,* Still's *Sahdji,* Carpenter's *Birthday of the Infanta,* Schelling's *Victory Ball,* Griffes' *White Peacock.*"

Editor's Note: Thank you for calling our attention to Miss Biracree's work, which was not unknown to us, but is apparently much greater in scope than we had supposed. THE AMERICAN DANCER *apologizes for any remark*

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which may have been construed as not having given Miss Biracree due consideration.

•

Dear Miss Horward:

I thought I would write a short letter, not one to take much of your time, but just to let you know that I look forward greatly every month to the coming edition of your increasingly fascinating magazine.

For me it is partially educational (in line with my courses at Deerfield Academy) as well as vastly entertaining to me in connection with my dancing. The magazine has whetted my desire to dance more and more since it first came.

Sincerely,
Cliff Ferre, Greenfield, Mass.

•

My dear Miss Howard:

Have your letter of June 28th and enclosed find check for four dollars ($4.00) for another two years' subscription to your magazine.

I have taken THE AMERIACN DANCER magazine for so many years now that I would feel lost without it, and I eagerly look forward to it each month. I congratulate you on your ability to bring the magazine to its present high standing and its contents are not only pleasurable reading but keep one posted on the latest events in the dance world and are also a stimulus to one who is so far from the center of things. Have also used several of the dance routines with much success.

Best wishes for your continued success.

Sincerely,
Eloise T. Anderson, Waterville, Me.

•

Gentlemen:

A friend and myself are having an argument as to whom Mr. Massine is married. Can you settle this dispute for us? Thank you.

Also: Is there a Balletomane Club here in New York?

With many thanks for giving us this information, I am,

Sincerely yours,
Mary-Louise Dua, New York City.

(Editor's Note: Massine is married to Delarova. There is no Balletomane Club in New York at present, but those who would be interested in starting such an organization might get in touch with us. We will cooperate in every way toward forming it.)

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JOSEF—As he appeared in his Indo-Chinese dance on THE AMERICAN DANCER'S program for the D. M. of A. in Washington, D. C.
Photo by John Freni

Right—
RAYE *and* NALDI—Famous team from New York's Rainbow Room who were a sensation on THE AMERICAN DANCER'S Washington program.
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The American DANCER

Editor • RUTH ELEANOR HOWARD

Buddy Ebson Says: *"Dancers Be Yourselves"*

BUDDY EBSEN

by
ATHOLIE BAYES

BUDDY EBSEN never acts, he just is Buddy Ebsen all the time. Sailing his boat on week-ends, starring in *Broadway Melody of 1936, Captain January, Broadway Melody of 1938,* or *Born To Dance* he is still Buddy Ebsen.

The story of this unique and eccentric dancer, who is under long time contract to Metro-Goldwyn Mayer, starts in Orlando, Florida, where his father owns an important dancing school. It was only natural that Buddy Ebsen should take dancing lessons as soon as he was able to walk for his father believed every one should learn a profession and his profession was dancing.

"There were five of us," Buddy told me, "Four sisters and myself, and I was in the middle of the gang. We just took dancing for granted, not doing anything about it. I just couldn't see missing the baseball games for dancing lessons. Medicine was what I wanted to study anyhow, and finally my father consented.

"The Ebsen bankroll and the boom in Florida ended at one and the same time, and so did my pre-Med. course. Vilma, that's the sister just younger than I, and I had danced together since we were youngsters, so it looked like dancing was 'the thing' to carve out a living.

"In Florida, we had never seen any 'big time' dancers. It was decided that I go to New York and find out what it took to make a success. Vilma stayed home and taught in Dad's dancing school and I started out.

I'll never forget my first night in New York. I looked up a fellow who lived on Eighty-Seventh street to whom I had an introduction. He gave me the key to his apartment inviting me to stay until I found something to do.

"Jacksonville was the biggest town I had ever seen, so out I went to wander around New York. Well, as you know, Eighty-Seventh and Eighty-Eighth street and a lot more of them all look alike at one o'clock in the morning. Of course, I forgot the number of the apartment and landed on Eighty-Eighth street. It was simple, I thought, just to start down the street on the right side and try the key in every door. First thing I knew, people were yelling at me and threatening to have me arrested.

"Was I scared! I didn't know what to do and I didn't know anybody. Boy, did I run. There was a car parked at the curb. That car looked to me like the Waldorf-Astoria!

"After I got myself folded up into it, it came to me, 'Someday this is going to seem awfully funny to you, Buddy, even if it doesn't seem very funny now.' Ever since then, when things seem kind of tough, I say, 'Well, someday, Buddy, this is going to seem very funny. Let's try and realize it's funny now.'

"I think laughter is the most important thing in the world, anyhow. You get kicked around and beaten until it occurs to you to laugh.

"A half-finished pre-Med. student didn't stand much of a chance in New York; finally, in the shadow of the breadlines, I did manage to get work. I was made *third-assistant soda jerker* at the Pennsylvania Railroad station and if walking miles of 'counter' doesn't break down your arches nothing will!

"I was so lonesome I used to go up to the New York library looking for something to read. I picked on Plato; at least, it was a name I had heard something about, and New York was such a confusing world that any name or thing that sounded familiar, I took to, philosopher or not.

"Finally landing a job in *Whoopee,* I sent for Vilma. When that was over we took some lessons from Johnny Boyle and Jack Donahue. (Johnny Boyle is now dance-coach for *Broadway Melody of 1938.*) He was asked to come down to Atlantic City and 're-do' the dances in a show called *Great Day.* He took four of his most promising pupils with him, putting them in the chorus of the show.

"I certainly do believe 'What looks like a misfortune nearly always turns out to be a break.' The girl whose place Vilma was to take had the wrong size shoes for Vilma and Vincent Youmans didn't want to buy new shoes, so, he didn't take Vilma. This looked pretty black until Frank McCormick put us on at the Babette Club. Walter Winchell saw our act, gave us a review in his column, and the next day we received sixty-seven offers and Walter Winchell's girl Friday is now Mrs. Buddy Ebsen.

"I think that dancers always have the advantages and the breaks anyhow. Dancers don't need a show to show what they can do—all they need is a room with a piano.

"Just be thoroughly yourself and you will be different. There are no two personalities alike; no two that are at all the same. Branch out from dancing—you've plenty of material to sell. See all the dancing in the field in which you are working. See everything. Put it together with your own natural individuality. Afterwards, take any imitation and throw it away with both hands.

"Be yourself. Be individual. Use steps but use them with your own style. Dancing ability is a handy thing to have and once you are in the profession you can always fall back on it."

As I left the set, Buddy Ebsen was sitting astride a wobbly old suitcase ad-libbing and even the cameramen were in convulsions of laughter.

Ballet Slippers and Bunker Hill

by LILLIAN MOORE

AMONG the official documents which repose in state in the cornerstone of Bunker Hill Monument there is—if tradition be correct—one small and dainty pair of pink satin ballet slippers. They were placed there nearly a century ago, as a permanent remembrance of the generosity of one of the greatest dancers the world has ever known, Mademoiselle Fanny Elssler.

Within the past five years there has been, of course, an extraordinary revival of interest in the ballet. Nijinsky's shoes have been exhibited in a Fifth Avenue window, the late Otto Kahn is said to have drunk champagne from Tamara Toumanova's ballet slipper after her New York debut, the ambitious young American Ballet has been installed in comfortable security in the Metropolitan Opera House, and the De Basil Ballet Russe, trouping triumphantly across the continent, has become almost overnight a million-dollar business. Yet even the present enthusiasm seems calm, even cold, when compared with the national furore created by the arrival of the famous Elssler in May, 1840.

When "the Divine Fanny" decided to conquer new worlds in the strange and savage wilds of distant America, she already had a long and brilliant career behind her. It had begun in Vienna some twenty years earlier, and continued with increasing success through Italy, Germany, England and France, where her performances at the Paris Opera made ballet history. Her *Cachucha* was as famous in her time as Pavlova's *Swan* has been in ours. Elssler's decision to visit America was made against the advice of her most trusted friends, and even her beloved elder sister Therese, who was also a dancer, refused to accompany her on this mad excursion. Fanny, however, never had cause to regret her decision.

Her arrival in New York was considered an event of the importance which is today accorded only to gang kidnappings and bath-tub murders. The *New York Weekly Herald* devoted three of its five front-page columns to the chronicle of her activities. Her appearances at the Park Theatre were sensationally successful, and saved the manager from bankruptcy, while her presence in a box on the evenings when she was not dancing was an attraction sufficient to insure a crowded house. On these latter occasions she was frequently escorted by "Prince" John Van Buren, son of the President of the United States.

When Fanny danced in Washington, the Senate was closed on nights when she appeared, because it would have been impossible to obtain a quorum. After a performance in Baltimore, some fashionable young men-about-town unhitched the horses from her carriage, put themselves in harness, and pulled the flower-laden vehicle through the streets to the doors of her hotel, where they serenaded her until the small hours of the morning. Her arrival in Richmond was heralded by tolling bells and booming cannon.

All this extravagant adulation of "a foreign opera-dancer" caused considerable comment in the press of the nation. Fanny's detractors claimed, rather absurdly, that she was nothing more or less than a beautiful female who made an indecent exhibition of herself on the stage. Her even more vociferous adherents replied that these barbarous Americans who did not admire Elssler were crudely unappreciative of the subtleties of art. Had not Paris and London set the seal of their approval upon Fanny's dancing?

The center of the maelstrom of controversy which raged about Fanny where she went was, strangely enough, conservative Boston. If Fanny had been applauded in other cities, she was idolized in the city on the Charles. She first appeared at the Tremont Theatre on September 7, 1840, in the ballet *La Tarentule* and the brief divertissement *La Cracovienne*. The boxes had been sold at auction, one of them fetching the incredible sum of $24. Fanny stayed in Boston for an entire month, dancing in *Nathalie, La Sylphide, La Rose Animée*, and various other ballets. Her most popular divertissement was, naturally, the intoxicating Spanish *Cachucha*. Fanny was frequently serenaded, and dignified citizens prowled indiscreetly about the Tremont House, hoping to get a glimpse of the lovely dancer.

During this engagement there occurred an incident which has since become famous. Ralph Waldo Emerson and Margaret Fuller were attending a performance of Elssler's, and both were entranced by the revelation of beauty inherent in the dancer's supreme mastery of her art. "Ralph," said Miss Fuller, "this is poetry." "No, Margaret," he replied, "it is religion."

FANNY ELSSLER *in "The Cracovienne." Reproduced from a lithographed sheet music cover published in 1841*
—From THE AMERICAN DANCER collection

Elssler was anxious to leave behind her some permanent souvenir of the sincere affection she felt for Boston and its people. Her arrival there had chanced to coincide with the opening of a great bazaar held by the ladies of the city for the benefit of the Bunker Hill Monument Fund. The whole town was agog with excitement over the possibility of the completion of the memorial shaft. Unfortunately, the proceeds of the fair amounted to little over $30,000, while $60,000 was needed to finish the monument. Elssler saw here an excellent opportunity to prove the depth of her gratitude. On September 26, she wrote a most demure and proper letter to Mr. J. T. Buckingham, president of the Bunker Hill Monument Association, offering either the flat sum of $1,000, or her professional services, to be used according to the discretion of the committe.

Mr. Buckingham promptly accepted her offer, and it was decided that a benefit performance should be held at the Tremont Theatre on October 1. The event went off well; the theatre was crowded with the elite of New England aristocracy; Fanny danced *La Sylphide*, the *Cachucha*, and the *Cracovienne*, and made a charming little speech in her imperfect German-English concerning the "two monuments that would henceforth rise together—one of granite, on Bunker's Hill, the other, of gratitude, in my heart." About $1,100 was turned over to the committee.

After it was all over, however, it occurred to someone that perhaps it wasn't quite the thing to accept money for a national monument from a foreign dancer. Letters of protest were written

(*Continued on page* 42)

HOMEWARD BOUND with the PH

Third and Last in a Series of Letters from

LEONARD WARE

July 22, 1937.
Aboard the
S. S. Champlain.

Dear Miss Howard:

The Philadelphia Ballet is nearing home. At last the sea is calm and I can write you. The entire trip has been rough and stormy and we have hardly seen the stars at all. Writing has been an impossibility. Today, however, we are all feeling fine (once again) and our thoughts are permeated with the anticipatory excitement of putting our feet on American soil. Despite our season abroad which is the most wonderful thing that has ever happened to any of us, we are all a-tingle with thoughts of home. You can understand that. And I am wondering if I can clarify this whirling brain of mine to the extent of telling you of the remainder of our trip beginning, of course, where I left off in my last letter.

We were in London, I believe, and had just received word that we were to be held over an additional week by public demand. Well you can imagine the delight of the entire company at this choice bit of news. As I told you before, our success at the Hippodrome up until this time had been phenomenal. Catherine had made a great personal hit and had been acclaimed by all of the critics and balletomanes as one of the three outstanding choreographers of today. We were forced to do *Barn Dance* and *Terminal* at practically every performance and *Moment Romantique*, *Bolero*, *Strauss*, *Aubade* and *Fairy Doll* were all enthusiastically received. Catherine's only regret was that she wasn't able to present *Daphnis* and *Chloe* which, in my opinion, is one of her finest works. It is certainly an inspired piece of choreographic design and we were forced to omit it on account of the size of the orchestra pit at the Hippodrome. It was simply impossible to house the eighty-five musicians which are necessary to the rendition of the score. Aside from this disappointment our engagement there was just about perfect.

The additional week was only a repetition of our previous success. No mishaps occurred except when Blanche Trubica hurt her knee and Lillian Hilliard jumped into her parts and danced them all with no mistakes. Every performance was entirely sold out and there were photographs and articles in the papers every day. All of the smart London magazines carried stories about us too. Haskell saw every performance and attended rehearsals and classes. The last performance was an event we shall long remember. We were all touched by the excitement of the audience and Catherine made a speech and thanked the English people for their kindness and their generosity. The next day we left London with heaviness in our hearts.

But before I tell you about the remainder of the trip, I must tell you of a few things we did and saw outside the theatre in London. The hotel in which we stayed was once the home of the Vanderbilts and was located in beautiful Kensington Gardens.

The day we arrived the entire company treked into the lobby bag 'n baggage. As I glanced about to take in our new surroundings, what do you suppose I spied? A man sitting in a chair reading THE AMERICAN DANCER. With a war whoop that would have done credit to the red-men who, I suspect, the English still think we resemble, I rushed to him

CATHERINE LITTLEFIELD *surrounded by the boys of her company as the steamer Champlain returned them to America from their European triumphs.*

LADELPHIA BALLET

demanding, "Where did you get that magazine?" "I subscribe to it," he answered somewhat defensively. His obvious surprise made me realize that all eyes were upon me but not having seen a copy since the day we sailed, I was not going to retreat then. Mustering some of the dignity of my Kentucky forbears, I ventured to explain. Whereupon the gentleman offered to share his copy with me. Sitting upon the arm of his chair with my bags just where I dropped them in the middle of the floor, we read the magazine together. I've always thought it exciting to get the first copy off the press but seeing the AMERICAN DANCER in a foreign land is even more so!

One day some sort of a soldier's memorial was held in the park across from the hotel and we had a close-up glimpse of the King, the Queen and Queen Mary as they drove up in their gold carriage. This naturally was a great thrill for us all. And then a few days later who do you think I met? The man who makes Queen Mary's hats! And we had quite a discussion over the Queen's taste in millinery. I will have to tell you in private what he said, as I wouldn't want to run the risk of starting diplomatic trouble between the United States and England!

Cyril Beaumont's bookshop was just across the street from the theatre on Charing Cross Road and we all spent many interesting hours there during our stay in London. He is tall, myopic and has red hair. His shop is literally piled with dance books. One day after searching through a large drawer filled with papers of every description he showed us the only calling card that has ever been found which belonged to Taglioni. He also showed us several of her letters as well as a ballet slipper of Ellsler's and other dance relics. Imagine such treasure lying unprotected about his shop. All of the kids bought statuettes of famous dancers from him.

I shall always remember the incongruities of tea-time in London. Everything stops promptly on the stroke of four so that John Bull may have his cup of tea! And when I say *his* cup of tea that's exactly what I mean. You'd die at the sight of brawny stage-hands walking about backstage daintily balancing teacups while we prosaic Americans try to wait patiently for the rehearsal to begin again. Going from the ridiculous to the sublime, another thing I shall never forget is the thrill of hearing the orchestra play God Save the King at the close of each performance while everyone stands at attention. Even if we were off-stage we didn't dare fail to stand rigid. The stage hands would have been insulted!

DOROTHY *and* CATHERINE LITTLEFIELD *hail the Manhattan skyline on their return from Europe*

These and a thousand things more crowd our memories of London. You can readily see why we left it with regrets.

Back in Paris we made ready for our fourth of July program. We did *Barn Dance*, *Terminal* and *Fairy Doll*. Once again the house was sold out and the performance was an overwhelming success.

Being back in Paris gave me a chance

(*Continued on page* 38)

A rehearsal on shipboard as The Philadelphia Ballet returns from Europe.

What Is the Secret of

Shirley Temple's Success?

by **BERTHA LEE GRIFFIN**

A FEW years ago, when Shirley Temple's star was in its early ascendancy, and her name fast becoming a family byword, to admit not having seen at least one of her pictures placed one entirely outside the pale of those pretending to be up-to-date, and earned the appellation of "backwoodsy" or even "a bit queer" from the majority of individuals of that period.

"But I don't care for juvenile stars," I had countered when chided for being in this unfortunate category. However, to escape further ignominy, I found myself one afternoon among a throng of people hurrying into a motion picture palace in a large mid-western city, where Shirley's latest feature was showing, and crowding into what seemed to be the last available seat.

As the picture began I was entertaining a coldly analytical attitude, coupled with a determination that I should discover what many had failed to do—just what it was about this child which seemed to set her apart from the countless other children who, at various times, had flashed brightly upon the motion-picture horizon, only to sink into oblivion after a few months. However, before the story had progressed very far, I had forgotten my purpose, and found myself ensnared by the sheer artistry and charm of the little heroine, her pathos tugging at my heartstrings one moment, while in the next I sat thrilling to the contagion of her dimpled smiles.

The picture over, I felt a bit bewildered. After all I hadn't been able to segregate that intangible something which I had sworn to uncover, or to say by what magic alchemy this wonder child had been produced. Her many-faceted personality simply defied any attempt to arrive at the specific characteristic which made her great. And so, like all my predecessors, I accepted the obvious and became a rabid Temple fan.

But, lurking in the background of my devotion was a dormant but ever-present ambition to meet Shirley personally—to study her at close range, so to speak; to know something of her likes and dislikes; to know more of her life as a normal child.

Upon coming to California, my long-nurtured plan seemed a little nearer fruition, and when Ernest Belcher, famous dance master of Hollwood, informed me that he was guiding Shirley's dainty feet in the first intricate steps of the dance, and graciously invited me to accompany him on one of these lessons, my joy knew no bounds. At last I was to have an opportunity to give to her thousands of devoted followers the secret of their idol's success.

Mr. Belcher suggested that due to a temporary cessation of Shirley's dancing lessons, because of the demands upon her time at the studio of the Twentieth Century-Fox Film Corporation, where her most pretentious effort, *Wee Willie Winkie,* was being filmed, I might like to run out to the studio with him for a short visit with Shirley. I accepted with alacrity; this was even more than I had hoped for.

Upon our arrival at the spacious studio grounds, we gained admission to the executive offices, from whence, after proceeding through a cordon of police, guards, doormen, and other individuals symbolic of law and order, we passed into what was tantamount to a small city. Sign-posts marked streets and avenues; buildings housing the various administrative units of the industry were all about us; luxurious chauffeured limousines stood at the curb, eloquent of the affluence enjoyed by a majority of those associated with the business of motion picture production.

We proceeded down one of the main thoroughfares toward a group of plain frame bungalows utilized by certain stars as dressing and relaxation rooms. A little farther on, as we approached a corner, I noticed a beautiful little white and blue stucco bungalow, hedged about by a picket fence and locked gate. This, I was informed, was the studio home of the little star we had come to see.

Despite the fence and locked gate, there was nothing forbidding about this little house; it was as homelike and inviting as a cottage on a country lane. As we paused a moment to look about (for I was absorbingly interested in every detail), I noticed among the colorful flowers and shrubs providing a proper setting for the little bungalow, a rope swing suspended from the limb of a friendly tree whose branches seemed to reach out protectingly over the red tile roof. This was a swing such as might be found on the lawn of many a rural home where children are wont to play; there was nothing about it to distinguish it from hundreds of other such swings which little girls in every walk of life have enjoyed from time immemorial.

On another side of the house, toward the rear, I glimpsed a rabbit hutch, housing a happy family of mother, father, and several nimble, cunning white bunnies, who seemed so proud and content

(*Continued on page* 38)

Performance Photograph made exclusively for THE AMERICAN DANCER by CHESTER KOHN, A.R.P.S.

HAROLD HASKINS *(left) and his shadow (right) in an unusual action picture made during Vitale Fokine's Jones Beach production of Les Sylphides*

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations
***by* MILDRED KOERBER**

Dear Diary:

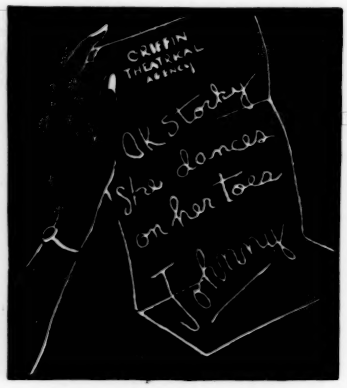
By now I certainly feel I should be halfway improved in technique because of Chichantinoff, but after the queer way things have turned out I don't know what to make of myself.

I took Mr. Vogland's advice anyway, and went up to see John Marchand, the producer, the next morning. I wondered if his eyes would still look half shut.

The building where he has his office was so tall that even leaning back under it I couldn't see the top. His name was on the board downstairs and I went zooming up for miles in an express elevator which had carved doors on it like the castle portals in fairy tales. The colored elevator boy told me to go down one block and turn left and Mr. Griffin's office was on the left.

Can you imagine it, Diary? A building built right through one solid city block and going right on up into the air that way? It may seem silly to put this down here, but it suddenly made me feel scared and awed and really no one at all, just a speck moving around.

I still felt like a speck when I found the office. You enter into a big square room hung from top to bottom with pictures of all the famous faces I had ever seen or heard of. There was a tiny hole in the wall in one corner and I could see a face in back of it, so I went up and asked for Mr. Marchand.



"Name, please." The girl shot at me so fast I almost forgot it.

"Address! Telephone! Have you an appointment?"

"Er, yes—" I stammered. "Sort of." She was so fast I couldn't seem to get my brain going straight.

"Well," the girl looked at me as if her eyes would bore me through. "I'll send your name in. Sit down and wait."

She was very fat, had black hair all brushed on end like a Fiji Islander, and a ribbon ran around the hair with a rhinestone butterfly holding the ends together. Her face was fat too, and she was chewing gum and leaning all over her switchboard with her arms.

When I looked around to sit down I noticed there were other people in the room. A tall, dark, Spanish-looking man and a blonde, frail girl with a sweet face. There was a suit-case beside them covered with foreign hotel stickers and lettering in white paint TONY AND SUZANNE DANCE TEAM EXTRAORDINARY.

"Miss Templeton, you can go in. First door to the left!" sang out the fat girl and I pushed open the door and went in.

John was sitting behind a desk when I came in and when he rose to shake my hand he looked just as sleepy as the night before.

"Mornin," he greeted me. "Glad you came when you did. Storky is havin' fourteen fits."

I didn't know who Storky was, but decided to just listen.

"Now listen, sister. Dori—what was your name? Dorina, you take this piece of paper to the Malvern Theater and ask for Storky and he'll audition you and we'll see.

"The job won't pay much, but you'll have a solid summer's work at this summer colony place.

"You'll have a good time, too," he added. " Alot of authors and crazy theatrical people go there to swim and all. But there'll be plenty of work, don't worry.

"Whatever Storky says your salary will be is O K by me.

"Transportation to and from paid.

"S'long, sister. I wish you luck."

And Diary, *that* was all. I found myself out in the elevator again and rushing downward all excited and quivery inside and wondering how in the world John had told me so much in such a short time and still looked half awake while doing it.

And I was going to audition at the theater! That thought made me scared and thrilly all the way to the place. I peeked at the note, but it just said,

"O K Storky. She dances on her toes. Johnny."

The theater entrance was down an alleyway and under a fire escape. Several boys and girls and old men were standing around it in groups talking and smoking. I don't know why, but the sight of the stage door suddenly made me feel professional and a part of it all.

I showed my note to a gray-haired man who wore a porter's hat. He was very nice and looked a little like our general storekeeper at home.

"Come on now, young miss. Go right through here down into the orchestra and that's Mr. Stork in the shirtsleeves. Careful now, don't you trip!"

Mr. Stork was chewing the fattest and longest cigar I ever saw. He was fat and chubby and had no hair at all and his head was honestly pink, just like the rest of his face. But he had twinkly blue eyes and he just glanced at me once and said.

"Take a look at the stage. Got you toe shoes? Good. Go on up there and I'll call for some steps and you do 'em."

Then he yelled at the top of his lungs.

"Quiet up there! Get the heck off-stage for a couple of 'secs!"

So this was going to be just like Chichantinoff's. Only the girls and boys didn't leave the house, they sort of sat around on things which were tumbled all over the place.

The stage looked as big as our front yard at home and my stomach began to have that droppy feeling it always gets when I have to appear in front of anyone. It was embarrassing, too, with all these people looking on.

Mr. Stork called out to me,

"O K, lady? *Jeté, arabasque and turn, cabriolle!*" and so on for a long time. I had to do turns, too, lots of them and all to music someone banged out on the tinnyest piano I ever heard.

At first it was terrible because I suddenly filled all those empty rows of seats with people and got scared to death. But with so much room it was rather fun.

Pretty soon Mr. Stork called,

"O K, lady. *Thank* you. Put your shoes on and come here and sit down a minute.

"Come on, you belles and boys, get into this Russian step now and get it right!"

All the girls in shorts who had been sitting watching me rushed out on the stage and took hands and began a very lively Kolemeyka step with the piano.

By the time I arrived in front eight or ten boys had joined the girls and were shouting and doing jumps and turns and regular Russian Bear steps. It looked as if it was going to be very pretty.

Mr. Stork directed with his cigar and one hand and talked to me out of the corner of his mouth.

"O K, lady. That was fine. I'll call you up tomorrow morning and let you know positively if we need you.

"We'll get salary and everything then. Go home and get a good sleep."

I had expected to either get a "yes" or a "no" and it was like a slap in the face to hear such an answer. But I swallowed hard and turned away.

"'Sall right! We'll probably need you. S'long, kid," said Mr. Stork kindly as if he'd read my thoughts and I smiled at him and think he is a grand person.

I like people who think of other people's feelings. New York has certainly been nice to me so far.

When I came away from the theater I went straight to Chichantinoff. I wanted to ask his

(*Continued on page* 45)

Tommy Wonder

Dancing Brought Him Health, Wealth and Happiness

by

DORATHI BOCK PIERRE

ALL TRUE dancers ardently love their art, but Tommy Wonder, young and successful, has more than ordinary cause to look into your eyes and say, almost with awe: "Isn't dancing wonderful?"

Soon after Tommy was born in Havre, Montana, tragedy struck at the Wonder family: his father was killed in an accident and Tommy contracted the flu which developed into pneumonia. The ailment became chronic and before he was two years old he had had pneumonia twelve times. His left lung was completely collapsed and in order to drain it the doctors had removed two ribs, leaving him terribly crippled. The boy's whole body was pulled completely to one side so that it was impossible for him to straighten up.

Finally the doctor told Mrs. Wonder that the only hope for her son was to get him to a warm climate, so she bravely moved three-year-old Tommy and his four-and-a-half-year-old sister Betty to Southern California.

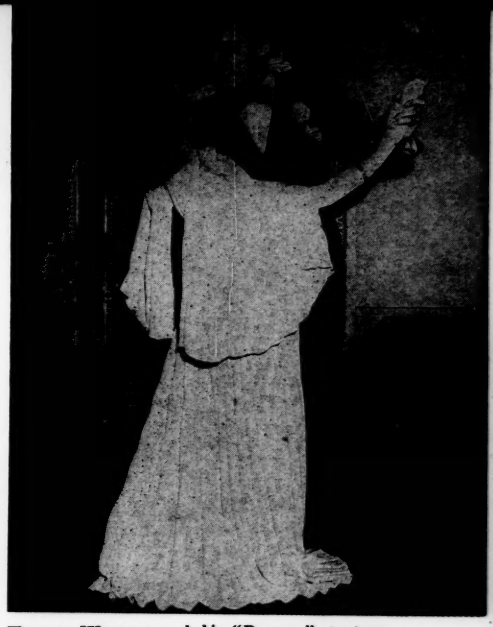
After starting Betty in kindergarten and enrolling her in dancing classes at Ernest Belcher's, Mrs. Wonder turned in distraction to her ill baby boy. Although the doctors had warned her not to expose him to the hot sun and to keep him in bed at least a year longer, she felt that he could never get any better lying in a semi-darkened room day after day. So, mother-like, she determined to do something about it. She commenced by moving him into the sun for a short time every day, gently massaging his poor, paralyzed little body and exercising his arms and legs. Soon the child seemed to gain strength and could sit up for brief periods. Mrs. Wonder worked diligently on, and in a short time Tommy was able to stand! Although he leaned perceptibly to the left, his mother made him walk a little each day, holding him as nearly upright as she could by his left hand, gently lifting that side.

Finally, Tommy could walk alone; and then, to give him more exercise and an objective, Mrs. Wonder had him walk with her to Belcher's to call for Betty at her dancing class. There he would sit entranced, watching the class of happy, healthy, dancing children and dreaming of running and leaping as they did. It was a wonderful incentive, for when they returned home Tommy would imitate the dance steps he had seen. His mother encouraged this and had Betty teach him the dances she learned. Tommy was tireless in his zeal for dancing and to his mother's unbounded joy she saw his body gradually straighten and strengthen as a result of the stretching and bending exercises. Thinking that dancing with a partner would benefit him even more, she conceived the idea of having him dance with a pillow in his arms, thus raising his left shoulder and providing something to which he could hold. At last Tommy was well enough to enter school.

The little family's resources had been badly drained and Mrs. Wonder cast about for some means of replenishing them. About this time Annette Kellerman sent out a call for two small children to appear with her act at the Los Angeles Orpheum Theatre. Mrs. Wonder took Tommy to the tryout and he was chosen. They were quietly watching the rehearsal when suddenly, to his mother's complete amazement, little Tommy went up to Miss Kellerman and insisted that he could dance. Everyone was surprised at his poised assurance as he asked the orchestra to play, and then, oblivious of everything around him, he danced about the stage doing steps he had copied from his sister. Miss Kellerman was pleased and kept his dance in the act for the entire week.

At seven, Tommy was an unusually handsome, golden-haired little fellow. Such children were much in demand then for motion pictures, so Mrs. Wonder took him to one of the studios where he was engaged for a picture and remained to work for several years with the child star of that time, Baby Peggy. When he was nine years old, the studio asked Tommy to make a personal appearance with a picture. Remembering how he had danced with a pillow at home, Mrs. Wonder evolved the idea of making him a life-size rag doll for a partner. The audience liked the dance so well that when the personal appearances were over the manager of the theatre engaged him to stay on and the engagement lasted for twenty weeks.

There followed twenty weeks in Chicago with Paul Ash, and the fame of



TOMMY WONDER *and his "Dummy" partner*

Tommy Wonder and his *Dummy Dance* spread until John Murray Anderson offered him a spot in his *Almanac*. However, when he arrived in New York it was only to discover that he was too young to be permitted to appear on the stage there. Tommy was disappointed, but he and his mother left the city and secured a few small bookings in surrounding towns.

By this time Tommy Wonder's work had advanced to such a point of perfection that managers and audiences insisted he was a midget and refused to believe that he was only a boy of twelve. Because of this he lied about his age and finally got a permit to appear in New York, where he opened at the Paramount Theatre and worked in vaudeville and motion picture houses for three and a half years. But when he signed to go into Earl Carroll's *Vanities* someone discovered that his permit was spurious.

Mrs. Wonder then decided it was time he gave up his dummy for something new and, being anxious that Tommy and Betty work together, they developed some new pointers and returned to Chicago and Paul Ash.

One presentation in which they danced ended with a grand finale with everyone on stage and Betty high on a pedestal in the center. One day, after they had been in the show a short time, Tommy noticed that his sister did not move when the curtain closed on the finale. Thinking that she was playing he turned to joke, but noticed a strange expression on her face, almost as though she were half asleep. Tommy shook her and she roused—she had been asleep, perched on the pedestal! A doctor discovered that Betty had a form of sleeping sickness which would cause her to lapse into slumber without warning.

(*Continued on page* 46)

D.M.of A. Convention

by RUTH ELEANOR HOWARD

THERE'S so much to tell about the 54th Annual Convention of the Dancing Masters of America, Inc., and its affiliated clubs that one scarcely can decide whether to blurt out the surprises or relate the events in chronological order.

The unanimous selection of Mrs. Montie Beach to hold the office of President for the fifth consecutive year was not a surprise to anyone unless it be Mrs. Beach herself. The gracious First Lady of the dance profession has smiled her way into the hearts of the membership and they came from north, south, east and west with the avowed intention of prevailing upon her to remain in office. Certain it is that her friendly visits to practically all of the affiliated clubs during the past year resulted in a much greater attendance than had been anticipated and in more than a few instances she was directly responsible for the affiliation of local clubs with the D. M. of A. and sometimes her activity led to the formation of entirely new clubs. This service, the members felt, was of such inestimable value to the organization that they determined the first woman to hold the office of president in the association, must be kept at the helm for at least another year. Mrs. Beach is very modest about the honors accorded her, accepting them graciously, more as a tribute to her late husband, Monta Beach, one-time president of the American National Association of Dancing Masters and in whose memory she now serves the profession, than as to herself.

The election of LeRoy Thayer to the office of First Vice-President was not a surprise either, for everyone was agreed that his untiring efforts to make this convention the outstanding success it was, merited him more than just passing thanks. In fact, so mindful were the Dancing Masters of America, Inc. of the tremendous amount of time and energy which both Mr. and Mrs. Thayer expended in behalf of this convention that, on the night of the annual banquet Mr. Thayer was presented with a beautiful gold wrist watch on which a suitable inscription had been engraved, and Mrs. Thayer received an exquisite pin of diamonds and sapphires set in platinum as tokens of the association's appreciation.

The selection of New Orleans as the convention city for 1938 was, however, a distinct surprise. In spite of the fact that popular Jack Bowman of Pittsburgh did such an excellent job of electioneering for his city that the odds seemed greatly in Pittsburgh's favor, the membership capitulated to the delicious pralines which Peter Villere has brought from New Orleans year after year and generously handed out with an invitation to "Come 'way Down South." In fact, we suspect that Mr. Villere was as surprised as everyone else when the result of the election was made known and he discovered that his four years of steady plugging had suddenly borne fruit. Later that evening, when everyone else was at dinner, we discovered him at the telegraph desk excitedly filing messages bearing the good news to his Chamber of Commerce, etc. A broad grin was still on his face when the final good-byes were said on Saturday.

This was the most outstandingly successful convention the D. M. of A. has ever held. Not only was the attendance greater than ever before (488 registered) but a surprising number of new members were initiated and enthusiasm was at a high pitch.

The outstanding piece of business transacted during the Convention was the adoption of a Code of Ethics to which all members and Affiliated Clubs are required to subscribe. This code is noteworthy in that it now places the majority of the members of the organized profession directly under oath to refrain from misleading or exaggerated advertising and to uphold the highest standards of the profession and to maintain fair prices as well as to compete fairly. The following is the Code of Ethics as drawn up and submitted by a committee headed by William T. Murphy of Chelsea, Mass. and adopted by the Dancing Masters of America, Inc., and its Affiliated Clubs:

Code of Ethics
Dancing Masters of America, Inc.
Prelude — Foreword

All conduct is the cause of certain effects: Practices are ethical if, in the long run, they make for the well being of the human species and for normal human relations. If there are friction and social loss it is a sign of unethical conditions.

This association comes to have a fairly definite ethics, enforced by an unwritten code of honor. But there is always a fringe of unscrupulous persons who are ready to disregard the accepted standard for the sake of immediate gain. Unethical practices are not only a menace to a society, they jeopardize the standing of the group as a whole and tend to depreciate the value of its service.

The enforcement of the standard becomes a matter of self-preservation—"The ideals of men best project themselves into reality when crystallized in written documents. In every line of human activity a united expression of that which is best for the common good becomes a strong force for progress. The mere expression clarifies the general sentiment."

Therefore:

Believing that the best interests of the Art and Science of the Dance require the highest standard of those engaged in the Profession; feeling that the majority believe in honest dealings and fair play and that a declaration of principles, even though general in their terms, would tend to support and strengthen worthy aspirations, clarify doubtful situations and discourage wrong practices, and especially will help to create a spirit of good will and ethical dealings in the Dance Profession, we hereby subscribe to the following Code of Ethics for this Association.

I—We pledge ourselves to refrain from doing or saying anything which might tend to bring auother dancing teacher or member into disrepute. We pledge ourselves to a just respect and consideration for competitors, avoiding derogatory statements regarding the ability, knowledge, character, or accomplishments of other members.

II—We pledge ourselves to compete with fairness, securing patronage on merit and without derogatory references to competitors, and to refrain from injuring falsely or maliciously, directly or indirectly, the professional reputation, prospects, or business of a fellow member or teacher. It shall be the privilege and duty of every member to expose without fear or favor before the proper authorities of the organization corrupt or dishonest conduct of members of the profession and all information received in confidence will be held inviolate, for we must be guided by a spirit of fair dealing in our relations with our fellow members, with our students, and all others with whom we do business.

III—We pledge ourselves to be truthful at all times in our advertising, and to refrain from the use of unqualified or misleading statements in advertising copy and to furnish credentials and prove all claims made in any form of publicity or advertising.

We will, therefore, refrain from the use of such expressions as "Best" "Finest" "Greatest School-or-Teacher"; the use of the word "Guarantee" in any form regarding dance training, or position after training is completed; the use of the term "Free Lessons" when a fee is charged indirectly through subterfuge—and any and all other misleading statements; in other words, we will exercise care individually at all times to see that every public statement with which we have anything to do shall measure up to the plain simple truth and to avoid scrupulously all overstatements for we hold paramount the truth that advertising is a covenant with the public; that the spoken or printed word is as binding on performance as an oath in a judicial tribunal, as sacred as a personal pledge.

IV—We promise to foster and maintain a spirit of good will toward fellow members, competitors, and the public, adhering to a policy of truth in advertising, and never to mislead with dishonest intent by inference, or otherwise, in public, or private, statements.

V—We pledge ourselves to clean, honorable

D. M. of A. Officers Elected for 1937-38

MRS. MONTIE BEACH, *President*
LEROY THAYER, *1st Vice-Pres.*
JOSHUA T. COCKEY, *2nd Vice-Pres.*
JACK BOWMAN, *3rd Vice-Pres.*
JULIA MILDRED HARPER, *4th Vice-Pres.*
WALTER U. SOBY, *Sec.-Treas.*
ERNEST RYAN, *Director-at-Large*

Other Directors who remain in office are:

JACK FROST, DANIEL QUILTY, FENTON BOTT, ROSS ACKERMAN. F. W. ('DADDY') KEHL remains Principal of the Normal School and VIDA GODWIN remains Dean of Women.

LEROY H. THAYER

—Leo G. Hessler Portrait Studio, Washington, D. C.

Mrs. Montie Beach

Popular President of THE DANCING MASTERS OF AMERICA, INC., and Its 21 Affiliated Clubs, who was unanimously re-elected for her fifth consecutive term at the recent convention in Washington

THE LESLIES *(Ray in the center) whose tap numbers were a popular part of* THE AMERICAN DANCER'S *show at the Washington D. M. A. Convention*

competition, and to refrain from degrading, and demoralizing our profession by unfair price cutting for the purpose of eliminating or lessening competition. A fair price consistent with ability, knowledge, and facilities shall be charged. A charge of less than Fifty ($.50) cents per lesson per hour or less, and $1.00 per hour for private lesson, shall be considered unfair.

VI—We promise to refrain from directly, or indirectly, encroaching upon the business of another, considering this as most unworthy.

VII—We promise to respect our craft as a most worthy calling and to diligently improve ourselves—increase our efficiency, and better our service as we believe every profession is expected to give more than it receives, otherwise, it can lay no just claim to professional character; it is merely a business.

VIII—We feel that it is the privilege and duty of the duly constituted authorities of this organization to enforce the spirit and letter of this Code of Ethics and to take such disciplinary action for violation thereof as is deemed necessary and proper for we admit that the cornerstone of this profession is integrity; that the cornerstone of any business or profession consists of honesty—and business character first—and after that, service and dissemination of knowledge.

●

Cor Klinkert, ballroom instructor of Amsterdam, Holland, who was a member of the faculty this year, and Ruth Eleanor Howard, Editor and Publisher of THE AMERICAN DANCER were made honorary members of the Association.

The Dancing Masters of Maryland, Virginia and Washington, D. C., Club No. 17, won the trophy which is the annual award to the club having the greatest percentage of members attending a convention. Heretofore it had been planned that the club receiving the cup each year would be privileged to keep it, but this year it was decided to have a permanent trophy which would be passed around to the winning club from year to year. A committee consisting of William T. Murphy, of Chelsea, Mass., Norma Allewelt of Syracuse, New York and Robert Lewis of Kansas City, Mo. were appointed to select a suitable trophy. Their choice was a tall silver cup exquisitely graceful in line. Club No. 17 is the first to have its name engraved upon it.

The 1937-38 Faculty Committee is: Mrs. Montie Beach, F. W. Kehl, Vida Godwin, Walter U. Soby, Christine MacAnnany, Elmer Wheatley and Louise Williams.

Committees which served throughout the week are as follows:

Condolence Committee

Bessie Burkhimer; Florence Greenland, Frances Burgess Bleeker.

Examining Committee

Bird Kirtley; Leo Kehl; Vida Godwin; Ruth Barnes; F. W. Kehl.

Banquet Committee

Marian Venable; Ella Banks; Peter Villere.

Grievance Committee

Jacqueline Dorminy; J. H. Ferguson; Mme. Annette.

Obligating Officer

Ernest E. Ryan

Installing Officer

Leona Mellen.

Election Committee

C. L. Ebsen; H. C. Miles; Harry Hessler; Leo Kehl; Cecelia Fleischer.

Sesquicentennial Committee

LeRoy Thayer; Joshua Cockey; Albert Tuttle; Julia M. Harper; Marian Venable; Charles Henckle; Ivy Randall; H. R. Watkins.

Another surprise of convention week was the affiliation of a new club, the St. Louis Dancing Teachers Association with thirty members. Inasmuch as this club became number 21, it was mooted about that "affiliation has come of age."

Although there was seemingly an unusual amount of business transacted, everyone found time for an unusually good time. The convention had been heralded as a gala occasion and it fully justified everyone's expectations. First of all, as Mrs. Beach and the other officers pointed out repeatedly, LeRoy Thayer, president of the Dancing Masters of Maryland, Virginia and Washington, D. C. and the members of his club did not leave a stone unturned in their efforts to make this the most successful convention the D. M. of A. had yet enjoyed. Members who arrived at the Mayflower on Saturday were immediately aware that special attention was being given them, for at least a few of the members of Club No. 17 were constantly on hand to extend a welcome to the newcomers.

Jack Manning was the featured teacher for Sunday morning (a Sunday class to encourage early enrollment being an innovation this year) and a record crowd was on the floor for his tap routines at eleven o'clock. It was even then apparent that this convention would break all attendance records.

In the late afternoon a beautifully appointed tea was served in the Mayflower's Chinese Room in Mrs. Beach's honor. Mrs. Beach headed the receiving line, assisted by Mr. and Mrs. LeRoy Thayer, Mr. and Mrs. Joshua Cockey, Miss Julia Mildred Harper, Mrs. Ella Banks and Mr. and Mrs. Charles Henkel. Mrs. Grace Harper and Miss Mary Calloway poured.

According to custom, Sunday night was set aside for the President's Ball. LeRoy Thayer arranged a brief history of the organization since the merger of the American National Association and International Association into the present Dancing Masters of America, Inc., with which there are now twenty-one additional clubs affiliated, which was presented in the staccato March of Time fashion. Following this there came the Grand March, directed by Secretary Walter U. Soby and led with beauty and dignity by Mrs. Beach on the arm of Fenton Bott. A program of unusual charm was arranged for the occasion by Julia Mildred Harper, of Richmond, Virginia and Marian Venable, of Washington, D. C. Featured numbers were a *White House Ballet* by a group of normal school girls, *Army and Navy Tap,* also by a group from the normal school and a fast tap routine by Vera Ellen Rohe who appeared through the courtesy of Jack Dayton.

Monday meant buckling down to work An imposing faculty had been assembled including Ray Leslie, tap; Mme. Sonia Serova, children's dances; Charles Weidman, modern; Thomas M. Sheehy, novelty routines; Gustave Holzer, national dances; Bernie Sager, ballroom, Donald Sawyer, ballroom; Fred LeQuorne, exhibition ballroom; Miss G. Virginia Gollatz, ballroom; Cor Klinkert, ballroom; and Alberto Galo, exhibition ballroom.

An inovation insofar as the usual convention curriculum is concerned was a talk on

the Business Management of Dance Schools by M. C. Diedrich, prominent New York advertising executive. Mr. Diedrich pointed the way to increased profits through intelligent promotion of dance schools and the proper publicizing of a school's activities. He also urged teachers to consider the advisability of planning opening recitals in order to stimulate the pupils' interest at the begining of the season.

Instruction was cut short on Tuesday to allow time for a sightseeing tour of Washington. Some fourteen busses were chartered for the occasion. As if sightseeing by land was not sufficient, a moonlight boat ride on the famous Potomac River occupied the evening. There was dancing and general merry-making on the boat.

Wednesday night was the annual AMERICAN DANCER PROGRAM, this time known as Diplomatic Night as a courtesy to the diplomatic corps and members of Congress who were invited to be present. The grand ballroom of the Mayflower was festive with the flags of all nations. Mrs. Beach and her fellow officers received the guests in the Chinese Room. The program presented by THE AMERICAN DANCER follows:

American Dancer Program

1. Hold That Tiger—The Leslies.
2. Beggar Dance (Gypsy)—Ellis Gold.
3. Happiness God of Totonaca (Mayan)—Josef.
4. Tarantella—Mary Woods, Nick Popov, Carl Littlefield and group Philadelphia Ballet.
5. Six Good Fairies Variation from the Prologue of Sleeping Beauty—June Graham, Miriam Golden, Dannia Krupska, Joan McCracken, Norma Gentner and Dorothi Littlefield. Philadelphia Ballet.
6. Miller Dance (Three Cornered Hat)—Ellis Gold.
7. Centeotl (Aztec)—Josef.
8. Forest Scene (Where the Rainbow Fairy brings Sleeping Beauty, still sleeping, to the Prince)—Dorothi Littlefield, Catherine Littlefield and Alexis Dolinoff. Dance of the Ladies of Honor of the Princess from the first act of Sleeping Beauty. Misses Woods, Steward, Krupska, Gentner, Harkin and Kearns.
9. Morito (Moorish)—Ellis Gold.
10. Fairy Tales from Aurora's Wedding—Red Riding Hood and the Wolf—Norma Gentner and Nick Popov. Puss in Boots and Little White Cat—Betty Kearns and Rudolf D'Allessandro. Cinderella and the Princess—Ann Stuart and Genie Wright. Cinderella, Kathryn Harkin, Prince Charming, Thomas Cannon. Grand Adagio from last act of Aurora's Wedding (Petipa choreography)—Catherine Littlefield and Alexis Dolinoff.
11. Walls of Anghkor Vat (Indo-Chinese)—Josef.
12. Chiapanecas—Ellis Gold.
13. Danse Arab from Nutcracker Suite—Misses Graham, Golden and Stuart, Philadelphia Ballet.
14. Barn Dance—Entrance of Light Lady and City Slicker—Dorothie Littlefield and Thomas Cannon—Philadelphia Ballet.
15. Old Man Dance—Ellis Gold.
16. Latin American Medley—The Leslies.
17. Raye and Naldi—From Radio City's Rainbow Room.
18. Spur Dance (Mexican Cowboy)—Ellis Gold.
19. Snegourotchka (Snow Maiden)—Philadelphia Ballet, featuring Catherine Littlefield and Alexis Dolinoff.

CATHERINE LITTLEFIELD *and* ALEXIS DOLINOFF *in the Grand Pas de Deux from Sleeping Beauty, a highspot in the Philadelphia Ballet's program of divertissements given on* AMERICAN DANCER *Night at the Washington Convention of the D. M. of A.*

●

Friday night was the occasion for the annual banquet and ball. Walter U. Soby acted as toastmaster. Gustave Holzer, of Bremen, Germany, who was made an honorary member of the Association when he first crossed the ocean to be a guest teacher at a convention at Asbury Park, New Jersey, 25 years ago, read the following message:

Berlin, Germany.

My Dear Herr Holzer:

In answer to your letter of May 4, 1937 kindly be informed that I gladly agree to your attending the convention of "The Dancing Masters of America" and acting as representative of German social dancing.

Please extend the greetings of the Fachschaft Tanz of the Reichstheater-Kamer*. I hope that your presence will bring about a friendly relationship between the American dancing teachers and the dancing teachers of Germany.

(Signed) BUCHLER.

Fachschaft Tanz of the Reichtheatre-Kamer
* Dancing Masters of Germany of the Staats-Kultur-Corporation.

Incidentally, we had the pleasure of sitting next to Herr Holzer at the speaker's table and learned from him some practices now in force in Germany which might well be adopted by this country. He states that in Germany one who has passed through a stipulated training period and wishes to embark on a teaching career, must pass an examination by the state to test his adequacy. If he fails in the examination he returns to his studies for another year at the end of which time he is permitted to take the examination again. In the event that he fails the second time, he is forbidden to attempt to teach dancing and must seek some other means of livelihood.

Pearl Allen, President of the Chicago Association of Dancing Masters was also a guest of honor at the speaker's table.

Following the speakers, a program was presented by members among those participating being: Jane Lugenbuhl; Elmer Wheatley; Leona Turner; Lillian Rollo, pupil of Charles Henkel and Douglas Humphries, and pupils of Ivy Randall and Ella Banks.

Only two classes were scheduled for Saturday morning, Thomas Sheehy and Gustave Holzer, but Alberto Galo's work had been so sensationally successful that he was asked to remain an extra day and an additional period was assigned him.

Saturday afternoon was a succession of fare-

ELLIS GOLD, *featured dancer on* THE AMERICAN DANCER'S *International Night Program, for the D. M. of A.*

wells. The most successful convention in the D. M. of A.'s history was already a thing of the past and it was with regret that the members left the Mayflower, which hotel, incidentally, had extended every conceivable courtesy to the association and to the individual members.

As yet we haven't even peeked in at the Normal School. Opening two weeks before the convention, its success was a true barometer of what was to follow. The faculty for the two weeks included: Jack Dayton, tap; Paul Mathis, modern; Mr. and Mrs. Ivan Tarasoff, ballet; Fran Scanlan, tap; Margie Hartoin, musical comedy; Elliott Vincent, acrobatics; Leo T. Kehl, tap; Angel Cansino, Spanish; Oscar Conrad, tap; and Annette Van Dyke, children's dances.

In speaking of the faculty, it must be reported that even during convention week Paul Mathis' interesting work under the head of "modern" was still being discussed. First introduced at a meeting of the New York Society of Teachers of Dancing where he served as guest teacher early this year, members of the faculty committee recognized in his work a modernized ballet form which they instinctively felt would be interesting to the normal school students. Mr. Mathis' work is an outgrowth, of course, of his Denishawn background. He believes that the dance should be vital rather than listless and to this end employs ballet technique emphasized by a strong and vigorous body technique.

One of the highlights of the Normal School was the annual Costume Display under the direction of William Detwiler of Columbus, Ohio, assisted by Elmer Wheatley of Waco, Texas and Leona Turner of So. Orange, N. J. The program follows:

Normal School Costume Display, Monday, July 26, 1937

F. W. "Daddy" Kehl School of Dancing
Miami, Fla.

1. White Velvet with Rhinestones and Feathers, Acrobatic. 2. Glitter and Black Net Ruffles, Tap. 3. Long Pink Georgette and Taffeta, Toe. Model: Jeanne Marie Fuller.

Ebsen School, Orlando, Fla.

Marjorie Cogburn—Spanish. Shirley Harris—1. Susi Q. 2. Comedy.

Croley School, Johnson City, Tenn.

Five Costumes. Lena Duke Croley — 1. Ballet. 2. Tap. 3. Modern. Giltz Croley—1. Modern. 2. Clown.

Lillian Daniels, Newark, N. J.

Lillian Daniels—Tap, Soft Shoe. Lorraine Ellis—Toe.

Hazel Richards Studio, Washington, D. C.

Marion Sanford—Nautch. Helen Strong—Modern. Joanne Richards—Rose Ballet. Claire A. McManus—Powderpuff.

Helen Alston School, Greenwood, S. C.

Rueth D. Ferguson—Rainbow, Soft Shoe. Music—Lovely to Look At.

Ivy Randall School, Washington, D. C.

Seven Costumes. Norma Jean Hewett—Rose of Picardy. Ann Tolbert—Wild Irish Rose. Eleene Masson—Rose Marie. Suzan Galliher — Migration. Roberta Monasmith — Flower Girl. Charlotte Mehler—Little Old Lady. Ann Tolbert — Toccata. Elaine Massan — Dutch. Ova Rae Asher—Campus Cocktaile. Roberta Monasmith—Moonlight Sonata. Betty Mehler and Dickie Purvis—Typpity Tappers.

Bott Schol of Dancing, Dayton, Ohio

Louise Frisch—Soft Shoe Exhibition. Junivere Swartsell—Black Gloves and Hat. Louise and Junivere—Musical Comedy Costume.

Johnny Cecelones School of Dancing
Follansbee, W. Va.

Bobby Cecelones—1. Russian. 2. Soldier. 3. Tap.

Leona Mellen School of Dancing
Galveston, Texas

Louise Mariquine—Ballet. Jackie Hempel—Tap.

Eloise McKerall School, Montgomery, Ala.

Jackie Atchison, model—Military Costume. Joyce Jones, model—Suzie Q.

Eleanor Hackworth School, Nederland, Texas

Carla Lee Turner, model—Dutch.

Leona Turner Schol, So. Orange, N. J.

Ruth Mason, model—1. Anvil Chorus Tap. 2. Indians. 3. Drum Major Strut. 4. Storm (Modern).

Marion D. Venable. National Academy of Stage Training, Washington, D. C.

Peggy Garner—Su-Z-Q, Military. Peggy Ann Gardner—Baby Doll Tap. Beatrice Allen—Youth. Doris Call—Beauty. Jeanne Holmes — Grace. Irma Baker — Technique. Alyne Folder—Russian Fairy Princess. Alice June Folden—"Petrouska". Marion D. Venable—Persian. Marion D. Venable—Moonlight Madonna.

June Marion Watson, model—Tap Costume.

Julia Mildred Harper, Richmond, Va.

Frances Stutz—1. Russian Revels. 2. Eleanor Powell Tap. 3. Gypsy. Gloria Thurston —1. Irish Eyes. 2. Musical Comedy. Shirley Ann Grigg—1. Irish Eyes. 2. Truckin'. Marion Lawton — Military Tap. Jane Carol Brown—1. Irish Eyes. 2. Night Flight. 3. Swing it Tap.

Bird Kirtley, Joplin, Mo.

Fourteen costumes.

Theresa Rubenstein, Miami, Fla.

Four costumes. Theresa Rubenstein (model) —1. Russian. 2. Tap. 3. Tap. 4. Tap.

Leona Mellen, Galveston, Texas

Court of the Candy King:—Mary Frances Baxter—King. Barbara Ann Baxter—Queen. Betty Mehlor—Lollypop. Charlotte Mehler, Peppermint Stick. Life Savers. Jelly Beans. Jackie Hempel—Chocolate Soldier. Louise Mariquine—Candy Kiss. Bon Bon Baby.

There were two Normal School Graduates this year: Louise A. Williams, of Raleigh, North Carolina and Wahnita Penley, of Calgary, Alberta, Canada.

The close of the Normal School was marked by the usual banquet with a program provided by the Normal School students. The program follows:

Normal School Banquet, July 28
PROGRAM

1. Song and Dance—Bobby and Johnny Cecelones. Johnny Cecelones School of Dancing.

2. Rhythmette—Shirley Harris. Ebsen School of Dancing.

3. Exhibition Ball Room—Ivy and Edward Kraft.

4. Acrobatic—Jeanne Fuller. F. W. "Daddy" Kehl School of Dancing, Miami, Fla.

5. Russian Rhapsody — Marjorie Cogburn. Ebsen School of Dancing.

6. Toe Dance, Valse Violet—Ruth Mason. Leona Turner School of Dancing, So. Orange, N. J.

(*Continued on page* 42)

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

THE MORDKIN BALLET, *Lewisohn Stadium, July* 16.

The Goldfish ballet contains a good deal of pantomime, hence is not ideal for presentation in the huge Stadium—which may account for its mild reception. It was also unwise, or more probably unfortunate (I know this stadium from both sides of the footlights!), that the whole first scene was done without any stage light whatsoever, so that most of it was wasted. But Mr. Mordkin's acting is so fine, I am sure its eloquence was appreciated by those who were close enough to see it, and I would have wished for more.

The most successful parts were the Palace scene with its colorful dances, and the several shimmering appearances of the Magic Goldfish, Viola Essen, particularly in one very quick and quite skilfully executed variation. The company, as a whole, gave a much better performance than before. Lucia Chase, as The Wife, did her Russian dance with much spirit and—though some of the movements are small—succeeded nevertheless in getting it over the footlights. Dimitri Romanoff, as the bounding Chout, and Leon Varkas were distinctive. George Chaffee's elevation in *Tartar Dance* was brilliant.

The second part of the program was a group of divertissements—*Dance of Nations*—that reminded me somewhat of the programs Pavlova used to present, with its Mazurka, Dutch, Greek, etc. Mordkin's Greek Dance was a long number—most of it very hodge-podge in both choreography and décor—the finale of which was the famous Bacchanale first danced by Pavlova and Mordkin years ago (this no doubt helped to complete the resemblance noted above). But it was interesting to me chiefly for the surprising feeling and free flowing lines in the dancing of Viola Essen—surprising in one so young, and contrasting with her almost austere poise in the purely classical work.

Other numbers were *Polish Dance,* a swirling Mazurka, *Persian Dance,* a sinuous theatrical number, *Dances de Bretagne* and *Caucasian Dance* with Anna Volkova very effective in slow Oriental movements, aided by lively warriors.

These dances were quite conventional in composition, but the action, groupings and colors in costume and background were suitable to this outdoor type of "entertainment."

If there were a few moments of less than perfect performance, there were also the beautiful tones of the Philharmonic Symphony Orchestra in the works of Tcherepnine, Mussorgsky, Rubenstein and Glazounov.

PHILADELPHIA BALLET COMPANY, *Lewisohn Stadium, July* 29.

As was only to be expected in this poorly equipped and badly lighted Stadium, the performance of *Sleeping Beauty* suffered in comparison with its American première in Philadelphia February 12 (reviewed in the April issue of THE AMERICAN DANCER).

(It has been learned that Mordkin made deletions in the score when he presented *Sleeping Beauty* in Waterbury, Connecticut, last year, which disqualifies his claim to being "first" to present this ballet in its entirety in America. So, Catherine Littlefield really holds that honor, along with her recent European triumphs.)

On this occasion, choreographer Catherine Littlefield has made some slight deletions too; but these are to the ballet's advantage, as it was really over-long. The many separate steps and solo dances show the real ingeniousness and talent of Miss Littlefield. In fact, her fault lies in being too generous—too much simultaneous movement and too complicated patterns of action. The clarity with which Miss Littlefield reveals the well known fairy tale is frequently robbed of its full force and charm by a stage-full of people moving around during its telling. Also, in criticising the work as a whole for somewhat lacking in flowing design, one should put the blame on the music of Peter Tchaikowsky (though I am personally partial to him). Composed in the style of ballet music of that day, this work contains many short and often staccato little pieces, and it occurred to me that the very absence of this kind of jerkiness is what, above all, gives to the new so-called Symphonic Ballets a feeling of force and unity of composition. Yet, musically *Sleeping Beauty* is very interesting, and probably for this reason was chosen by the Stadium management in spite of Miss Littlefield's protests that her scenic properties could not be properly utilized. So, the main weakness in this performance was the unhappy décor and costumes, and *not* the dancing!

The company as a whole is good and steadily gaining in finish. The fine integral spirit and its several real talents are its greatest asset. Always the perfect picture of a dainty ballerina, Miss Littlefield—though appearing nervous in the beginning—danced Princess Aurora with command, climaxing her performance with a brilliant execution of the *grand pas de deux.* Some of her loveliest work is that in the Forest Scene of Act II.

The Six Fairies again made an excellent showing technically and were applauded by the audience repeatedly for various *tours de force.* And again, as before, Dorothy Littlefield danced beautifully. Also, Joan McCracken and Dania Krupska, both have individuality. Missing and missed was Karen Conrad, though her part was very well danced by Norma Gentner who did the pert Red Riding Hood.

Skilfully arranged to the music and most effective were the swirlings and mimed actions of the Wicked Fairy, interpreted by Edward Caton, costumed in a full black cape. Lasar Galpern's humorous miming as Master of Ceremonies was exceptionally good. Thomas Cannon, Jack Potteiger (who does good turns in the air and pirouettes) and Carl Littlefield, as Princes from North, East and West, with Alexis Dolinoff as Prince Charming, were leading male dancers.

Alexis Dolinoff, handsome and poised, is very good in support for Miss Littlefield, but, when dancing alone lacks spontaneous intensity and is too effortful.

The dancers suffered at times from the orchestral direction of temperamental Alexander Smallens. Mr. Smallens—who had his beginnings with Pavlova—could well have a little more respect for the art which brought him recognition.

On the whole, it would seem that dancers and ballet companies would fare better to

(*Continued on page* 42)

Action picture of Aida Broadbent Ballet to Ferde Grofe's "Grand Canyon Suite" Hollywood Bowl, July 22.
—Photo by Cliff Wesselman, Hollywood Citizen-News

—Photo by Cliff Wesselman, Hollywood Citizen-News

LOUIS HIGHTOWER *as The Medicine Man in Aida Broadbent's Ballet to Ferde Grofe's "Grand Canyon Suite," Hollywood Bowl, July 22*

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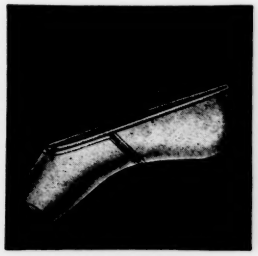

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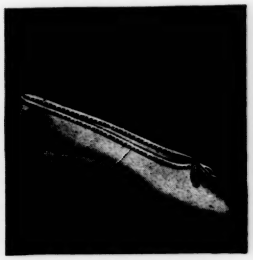

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The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

It is the duty of a dance teachers organization to present to its members for study and analysis every conceivable type of dancing. After this has been done, it then becomes the privilege of those members, in Convention assembled, to exercise their constitutional rights in accepting or rejecting, praising or condemning one or more of the types so presented, and to say whether or not they wish to have them presented again. This does not, however, give any one particular individual, or group of individuals, large or small, the right to speak for the body as a whole as was done in the case of Bernie Sager's Collegiate Shag, which was presented at the convention of both the New York D. T. B. A. and the D. M. of A.

The Shag, in its many variations, has been popular among a certain element of ballroom dancers for several years. It had never been presented at an annual get-together which is why Mr. Sager was chosen by the faculty committees of these two associations for a presentation of this type of dancing. But before the members of the D. M. of A. had had the opportunity to judge for themselves whether or not they liked Mr. Sager's Collegiate Shag, there appeared a two column story in a Washington newspaper to the effect that the D. M. of A. looked upon the Shag as being unfit for public indulgence. And how red the face of the person, or persons who gave this interview to the press must have been a few hours later when another story appeared in that same newspaper to the effect that those who remained on the floor for Mr. Sager's presentation gave vent to several rounds of applause when asked, occasionally, if they liked the Collegiate Shag.

It is high time that the personal likes and dislikes of a few of those "rugged individualists" be relegated to the ash heap. Who cares whether or not they themselves are capable of keeping in step with the times? The generation before them looked with askance on the Waltz and Two-Step, but did that keep the youngsters of that day from dancing the Waltz and Two-Step? It did not! Neither will the present day apostles of dignity and conservatism succeed in thrusting down the public's throat their conception of what is absolutely correct or incorrect. Can it be that they have completely forgotten the Charleston, the Peabody and the Lindy Hop?

More than one type of any phase of dancing was necessary in order to please everyone of the more than five hundred gathered at Washington for the D. M. of A. convention. It is inconceivable that everyone present should be able to use every little bit of the work given during the week. There are some who care nothing for the modern; others who do not go in for tap; and some, even, to whom the ballet means little or nothing. Yet it would have been considered little short of sacrilegious to say of any of these types that which was said of Mr. Sager's Collegiate Shag. That little story was the one bad spot in an otherwise perfect array of publicity afforded the D. M. of A. Never before in its history has so much real constructive publicity been obtained and whatever the cost, it was worth ten times as much. Column after column hit the newspapers the country over. What a pity that any part of ballroom dancing should have been singled out and made the butt of nothing less than a personal whim.

The ballroom work, as a whole, was of exceptional quality in both New York and Washington this year. Most important of all was its freshness which had been assured by an entirely new, and in some cases an untried faculty. There are a few whose estimation of the material presented might have been shadowed by the lack of what is sometimes called "line personality" on the part of a few faculty members. This is a quality to which a few can lay greater claim than others, and it is too often accepted and applauded without regard to the value of the material presented.

Sharing the spotlight with the Shag this year is another Southern creation, called the "Big Apple." The newsreels and the newspapers gave it a big play and already this observer's radio mail is full of requests for an early presentation. Not having seen this fruity dance as yet, but with a fair word picture painted by a few Richmond, Va. delegates, we are of the opinion that it will require nothing less than television if this dance is to be taught via the air waves.

There are many who will contend that the Big Apple is a monstrosity which should never be permitted on any ballroom floor. Nevertheless, there are thousands of youngsters who will get a greater kick out of a dance such as this than one of the so-called more *refined* numbers; and we know of a number of teachers who will make money on it this season. Probably it does lack the dignity required by those nicer (?) places, but there are just lots of nice people who would really enjoy the Big Apple, or even the Collegiate Shag, if they would but be natural once in a while.

Here is a ballroom number this department has been saving for the new season. Its originator told us it is very popular among high school students, and after having done it a few times we are of the same opinion. Hope you like it!

THE WEST HI

A novelty ballroom dance popular with High School students. Originated by LAURA HOFFOSS, St. Paul, Minn.

Music: Any lively Fox-Trot (4/4).

Danced in open-position. Described for the gentleman; lady dances counterpart.

FIRST STEP			
Step on L F fwd	1		
Tap R toe in back of L F	and		
Step on L F in place	2		
Step on R F backward	3		
Tap L toe in front of R F	and		
Step on R F backward	4	1	M
Step on L F fwd	1		
Step on R F fwd, cross L	2		
Step on L F to left side—turn to face partner	3		
Close R F to L F—still facing partner	4	1	M
Repeat above		2	M
SECOND STEP			
Step on L F fwd	1		
Tap R toe in back of L F	and		
Step on L F in place	2		
Step on R F back	3		
Dip back on L F	4	1	M
Tap R toe in front, R knee straight	1		
Drop L heel, L knee bent	and		
Repeat cts. 1 and	2 and		
Step on R F fwd, cross L	3		
Step on L F to left side — face partner	and		
Close R F to L F—still facing partner	4	1	M
THIRD STEP			
Step on L F fwd	1		
Tap R toe in back	and		
Step on L F in place	2		
Step on R F backward	3		
Tap L toe in front	and		
Step on R F in place	4	1	M
Step on L F fwd	1		
Step on R F fwd—cross L	2		
Step on L F fwd	3		
Drag R F fwd	and		
Step on R F fwd	4	1	M
		8	M

"You ain't got no call to critisize!"

Artists who are responsible for the success of AMERICAN DANCER night at New York's D. T. S. A. Convention. Left to right: Karen Jardane, Peggy Cornell, Robert Rexor, Johnny Mattison, Pancho and Dolores, Sanya Martin, Anna Valcova, Pavel and Marylea, Carmina Cansino, Lola Bravo, Joane Roberts, Marie del Carmen, Bill Pillich, Wilma and the Mack Brothers, Edward Sinclair, Vera Ellen Rohe.

D. T. B. A. Convention

Political and propagandistic activity, with one or more phases of the dance art being used as a camouflage, was decried and condemned in a report read at the Second Annual Convention of the New York D. T. B. A. during the week of July 19 at the Hotel Park Central in New York City. In part, the report read:

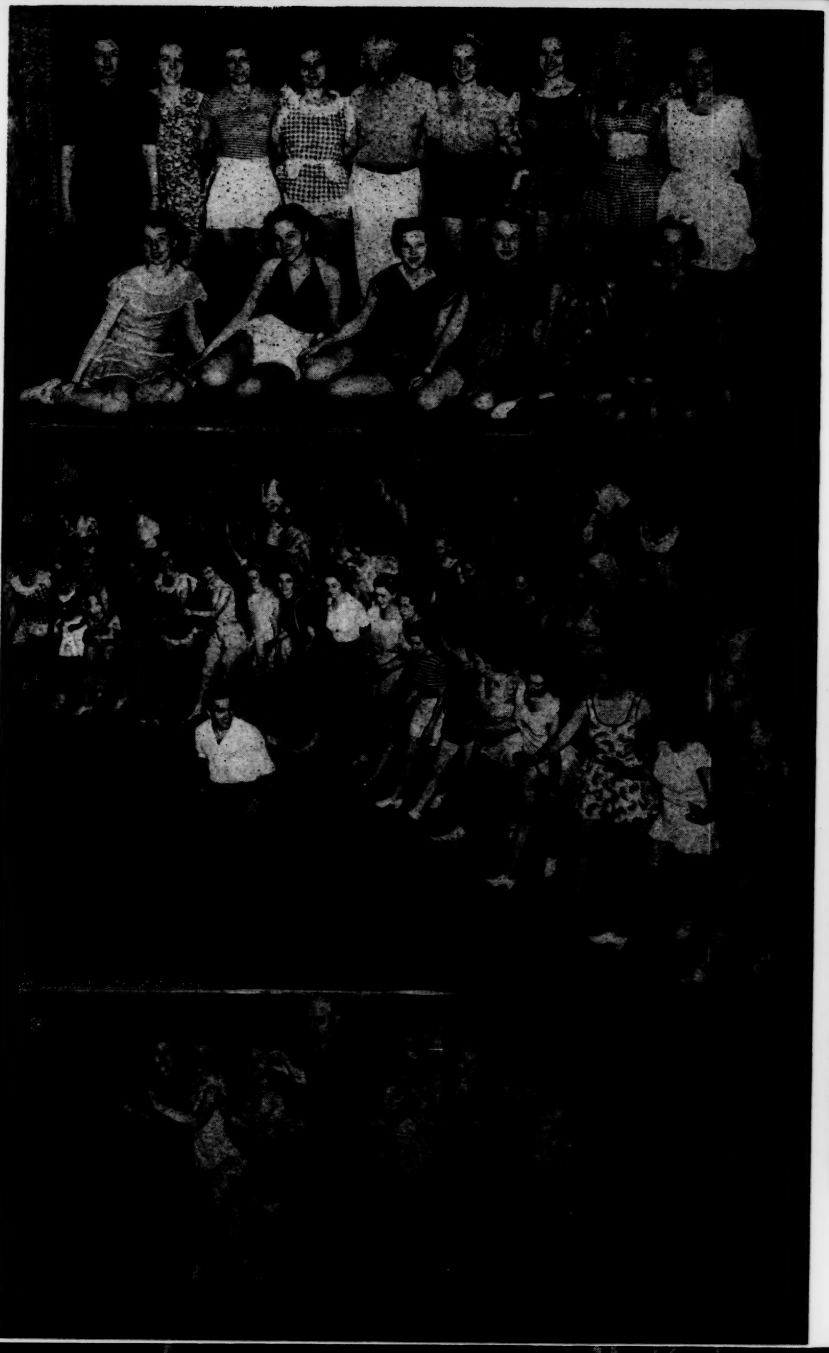
"The Association deplores the obvious lack of respect for taxpayers money on the part of the majority of persons connected with the Federal Dance Project, which is evidenced by their participation in the hold-up and stoppage of work, and the use of government time in picketing and on delegations which are, in reality, instigated by radical and political organizations." Also, it was strenuously objected that dancers are urged to join a particular group or union, namely, the City Projects Council of the Workers Alliance.

Cedric Lindsay, president, supplemented this with the statement that "it is high time that dancing was removed from the hands of the long haired boys and girls who represent the "modern" movement and returned to the purpose it once fulfilled—that of representing joy and exuberance of spirit."

Vice-President Donald Grant added to this thrust against the radical moderns by saying "Such behavior as this violence and wrangling does not belong with the dance as a cultural project. We are trying to represent the thousands of dancing teachers who are interested in the dance in its original, classic forms and their modern adaptations. Strangely enough, these new sophisticates of the dance seem to recognize only such emotions as sorrow, hunger, protest and belligerence. They dress themselves in somber, dark costumes and go striding around with their chins on their chests in a very incarnation of the underdog. *And the worst of it all is that we taxpayers have to pay for this sort of thing and like it!*"

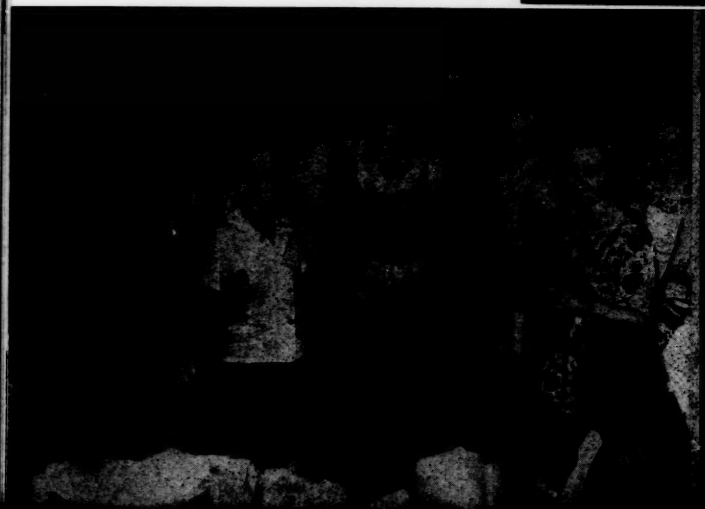
Thomas E. Parson, executive secretary, announced that plans were being made for the early prosecution of fraudulent solicitors mak-

(*Continued on page* 48)



Top row—Group of girls attending D. T. B. A. Convention with C. L. Ebsen, of Orlando, Fla., in center. Center—BILL PILLICH putting a huge tap class through its paces. Lower—Canada's representation at the D. T. B. A. Lower left—A class intent on learning to play castanets. THALIA ZANOU, teacher in center. Lower right—CONSTANTIN KOBELEFF leading a class in ballet.

Photos—ANDRE LA TERZA



World's Fair Dance

Created by MARIO *and* FLORIA

It is unique in the dancing end of show business to find an individual, or a team of individuals, whose interest in their business extends beyond an engagement, be it at the swanky Waldorf-Astoria or one of the smaller clubs that attracts a less elegant clientele. Such a team is that of Mario and Floria, whose interest in the dance is a direct part of their personalities. They operate under almost fanatical constraints to interpret, in the dance, those ideas that make parlor conversation or restaurant chatter for the average member of the profession.

While the high-powered publicity force of Grover Whalen beat out a steady flow of publicity on the proposed World's Fair in the daily newspapers and magazines of the nation, Mario Artames, the dance-designing member of the team, decided that the theme of progress upon which a World's Fair is based, lent itself colorfully to dance interpretation.

As a consequence, Mario has conceived a two-dancer tableau that offers a delineation of progress since Vernon and Irene Castle, who distinguished themselves with the one-two-three time waltzes. The Mario-Floria World's Fair project embraces celebrated dance styles, beginning with the Castle's waltzes and proceeds, according to the calendar, to the "Cake Walk Strut" associated with "Alexander's Rag-Time Band"; the "Charleston"; a medley of musical comedy routines based on the motif popularized by the late Jack Donahue; and the "Harlem Rhythm" derivations known as "Truckin'" and "Suzi-Q." The chronologic history of the dance follows faithfully to the current vogues in Swing dancing, with Mario and Floria's own routines, bringing up to date the terpsichorean biography.

Mario is 25 years old, the son of a Greek Orthodox priest. His first interest in the dance as an expression medium was evinced when he was 12 years old and privileged to attend a concert in the little Grecian town where he was born. Considering the time and place, it is not shocking to hear the handsome dancer describe his orthodox father's objections to Mario's later intentions to make dancing his life work. Other successful members of the theatre have encountered similar objections.

Mario migrated to the United States in 1930, supported more fruitfully by a prayer than his financial resources. At the age of 18, he was daring the charges of "heresy" that were flung at him for his choice of a life's work. Supporting himself at unromantically odd jobs that many more successful persons have taken in order to keep the body intact while the soul seeks its own nourishment, Mario spent the better part of his salary improving his dancing.

It was in a New York studio conducted by Michael, four years later, that he met Floria Newcomb, who was soon to join him in an uninterrupted trip to "the top of the heap." Unlike her partner, Floria was without any professional experience. Mario had attained at least a fair degree of success in his native land as a child actor of the stage. However, in Mario's own words, "Floria was a born dancer. Her continuous efforts toward attaining perfection attracted me, and her grace and petite appearance, I knew would attract our audiences. Today Floria is one of the country's outstanding dancers, and I attribute my success to the fact that she is my partner."

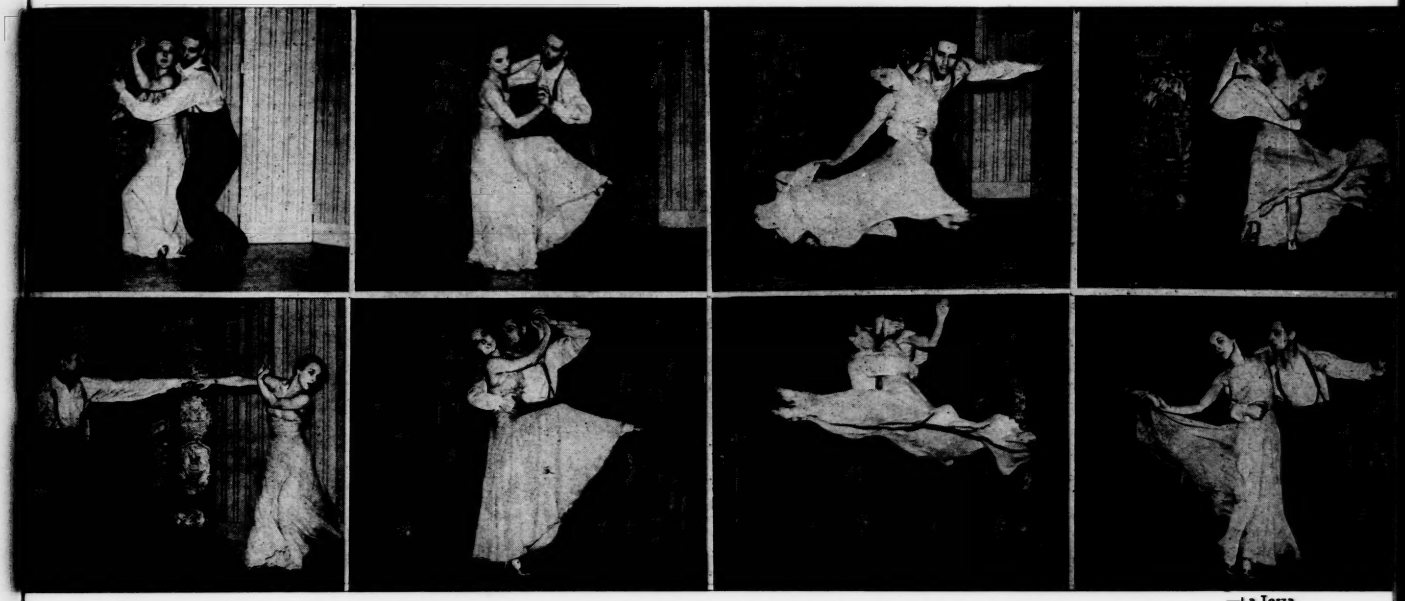
In working regalia, Mario and Floria are about five feet eight and one-half inches and five feet three inches, respectively, with Mario's height varying between 128 and 130 pounds, while Floria's fluctuates between 95 and 100 pounds. Thus, their physiques belie the strength that their dancing implies.

Their first professional appearance was an inauspicious one at the Montclair Hotel in New York, where their names were lost in a long list of performers. The event was enough to provide them with the opening they sought. The next three years found them growing from virtual anonymity to the "name class." Their later engagements found them at the Capitol Theatre in New York, the Chez Paree of Chicago, the St. Regis Roof, where they now have a blanket invitation for repeat engagements; the Biltmore Hotel, the Ambassador Hotel, and last winter at the Roney Plaza in Miami Beach, Florida.

It was their Chez Paree engagement that was the true cornerstone of their career. Despite the fact that they were only one year old as a dance team, really professional infants, they were repeatedly held over for 17 weeks, with their names growing larger in marquee lights each week. They have been accompanied by the finest orchestras in the country, including those of Vincent Lopez, Guy Lombardo, Eddy Duchin, Freddy Martin and Xavier Cugat. Yet, at no time, have they

(*Continued on page* 45)

1. Rhumba—first break—face to face at start. They take forward step together and Floria takes half turn and into break pictured.
2. Rhumba—second break—one two walking step into second break as pictured.
3. Low Split Spin—start with Floria taking two turns and Mario takes her at waist and starts to spin. Floria reaches floor in split position, still spinning.
4. Four fouté—jump from side to side in position pictured three times.



—La Terza.

5. Floria takes walking half turn and then separates from Mario into break as pictured.
6. Front arabesque spin—Floria does turn to left in place with Mario turning in opposite direction around her three times, ending in front arabesque spin as pictured.
7. Sitting position spin—Mario to left, Floria to right, then approach each other. Floria jumps into air, turns and lands in sitting position on Mario's hip. In that position three whirling spins are made.
8. Bounce spin—On lift from floor spin, Mario bounces Floria three times in tip toe position, still spinning.

Flash

A Simple Fast Tap Routine

by GENE KELLY

Music: 8 M introduction and one-and-a-half choruses of any standard fox trot.

Entrance

Hop L, shuffle step R	8-and-a-1
Flap L, R, L	and-2-and-3-and-4
Brush R ft. fwd.	and
Hop L, step R	5-and
Repeat cts. and-5-and reversed	6-and-7
	2 M.
Hop L, shuffle step R	8-and-a-1
3 Irish steps front alt. feet starting L	and-2-and-3-and-4-and-5-and-6-and-7
	2 M.
Repeat first 8 cts. of step and do R standard foot break ending on L ft.	4 M.

I.

Single time step twice, starting with R ft.	2 M.
Stamp R (no weight)	8
Hop L, lifting R knee high and pushing it back with both hands, step R, no weight	1-and
Pause	2
Repeat cts. 1-and	and-3
Hop L, step R	and-4
Shuffle L, hop R	and-5-and
Tap L toe behind R ft.	6
Hop R, step L	and-7
	2 M.
Repeat from beginning of step	4 M.

II.

Clap hands	8
Hop L, flap R	and-a-1
Flap L, flap R, scuff L ft. diag. to R	and-2-and-3-and
Pause	4
(First M. of step done travelling to R)	
Brush (b), step L, hop R, brush (b), step L	and-5-6-and-7
Ball change L-R, travelling bkwd. to L	and-8
	2 M.
Hop R, L ft. extended to side. Knee straight, step L behind R ft., similar to Irish step without shuffle	1-and
Pause	2
Repeat cts. 1-and reversed	and-3
Ball change L-R	and-4
Flap L, step R, ball change L-R	and-5-and-a-6
Jump to L ft. and scuff R ft.	and-7
	2 M.
Repeat all	4 M.

III.

Hop L	8
Brush (b), hop L, tap R toe behind L ft., hop L, step R	and-1-and-a-2
Brush (b) L, hop R, shuffle step L	and-3-and-a-4
Brush (b) R, hop L, tap R toe behind L	and-5-and
Pause	6
Flap R, ball change L-R	and-7-and-8
	2 M.
Brush L ft. fwd., hop R, brush (b) L across in front of R and Land on L	and-1-and-2
Repeat cts. and-1-and-2 two times alternately	and-3-and-4-and-5-and-6
Flap R, ball change L-R	and-7-and-8
	2 M.
Repeat from beginning of step by jumping to L ft. ct. 1 and finish step on ct. 7, omitting cts. and-8	4 M.

IV.

Jump to L ft., shuffle step R	8-and-a-1
Ball change L-R	and-2
Brush (b) L, hop R, step L	and-3-and
Brush (b), hop L, step R, brush (b) L, hop R	4-and-5-and-6
Tap L toe behind R	and
Pause	7
Flap L ball change R-L	and-8-and-1
Walk 6 short steps front on toes, at same time catching front of costume between thumb and index finger of both hands and "swish" dress front with each step	2-3-4-5-6-7
	2 M.
Repeat from beginning of step, ending with:	
Ball change R-L	and-8
	4 M.

V.

Scuff R ft. front to L, hop L, brush (b), step R	1-2-and-3
Hop R, shuffle step L, flap R, flap L, ball change R-L	4-and-a-5-and-6-and-7-and-8
Leap to R ft., tap L toe behind R ft., hop R	1-and-2
Repeat cts. 1-and-2 reversed, similar to jete	3-and-4
Flap R, ball change L-R, turning to R	and-5-and-6
Repeat cts. and-5-and-6 reversed, completing turn	and-7-and-8
	2 M.
Repeat from beginning of step and end on ct. and-7	4 M.

VI.

Hop L, shuffle step R	8-and-a-1
Repeat above, reversed	2-and-a-3
Hop L, shuffle R, hop L	4-and-a-5
Shuffle R, pullback L, landing on L ft.	and-6-and-a
Tap R toe behind L ft.	7
	2 M.
Hop L, shuffle step R	8-and-a-1
3 Irish steps bkwd., L, R, L, facing L (Shuffle hop step)	and-2-and-3-and-4-and-5-and-6-and-7
	2 M.
Brush R ft. fwd., hop L, step R	8-and-1
Repeat cts. 8-and-1 3 times, travelling L	2-and-3, 4-and-5, 6-and-7
	2 M.
Clap hands	8
Hop L, step R	and-1
Run 6 steps to L, holding elbows close to body, L hand front, R hand back. As last part is done, hands should be wiggled in hotcha style. Steps may be finished on or off stag	2 M.

"Jus' once in a while I slip—jus' once in a while!"

Beautiful Studios

SHAW STUDIOS, *Hackensack, N. Y.*

At first impression the studio pictured here may seem beyond the means of the teacher of moderate means, but if the studio lends itself to decoration in the modern theme it will be surprising how little the desired modernization will cost. As an instance, the straight lines of the modernistic motif permit the use of wall benches for the reception room. These can be made by any carpenter for a fraction of the cost of even the simplest furniture with the same seating capacity.

The parallel lines of the modernistic motif constitute the foundational theme of the reception room. The silvered half-round moldings on the walls, window box, and wall benches, the Venetian blinds, the torches and smoking stand, and even the radiator carry out and contribute to the central structural theme.

The walls are four graduated shades of silver grey and blend harmoniously with the moldings which separate the gradations. The weighted rayon drapes are Burgundy red with the banding and cord of the Venetian blinds to match. The blinds are silver grey and the carpet moss green. While the combination of red, silver and green may at first thought seem rather daring, the use of grey for the walls, woodwork and furniture permits the assembling of this unorthodox combination to form a dignified, colorful and harmonious ensemble.

The wall benches are upholstered in dark grey processed leather. The wall drapes mask unused doors leading into adjoining offices. The chromium and black torches, smoking stand, and ceiling fixture, a bronze "Spanish Dancer" and the mahogany receptionist's desk complete the room. Note the use of fresh flowers.

The walls of the studios are four graduated shades of blue, and here the color gradations are separated by dark brown moldings to match the woodwork. The mirrored wall is an erected partition in which veneer panels have been used. The vertical lines of molding cover the seams of the panel board creating an interesting contrast to the horizontal mural treatment of the balance of the room. The drapes are of a dark brown weighted rayon in a herringbone pattern. Notice the barres in two heights—an essential where children are taught. The barres are supported by sturdy pipe uprights with extension flanges fastened to a heavy chair molding which runs around the entire room. The white maple flooring laid diagonally enhances the beauty of the studio. Upholstered benches in modernistic pattern, a victrola, a piano, the teacher's desk, and the ever-present flowers complete the room.

Foot-Notes

by WALTER WARE

THE PRESIDENT OF THE U. S. will be the hero of the new George M. Cohan show which will be modeled along the lines of *As Thousands Cheer.* Charles Weidman and his dancing group have been signed to appear in it.

●

PAUL HAAKON has returned to his country home in Connecticut and will rest there until his rehearsals begin for *Hooray For What.* Incidentally, that's what we'd like to know!

●

HAL LEROY continues to be a sensation at the Paramount. The end of his act brought fans rushing down the aisles clamoring for autographs.

●

WHAT HAS HAPPENED, we wonder, to the Vitale Fokine romance?

●

GYPSY ROSE LEE will appear in the forthcoming *Ziegfeld Folliès* this fall under her regular strip-tease moniker instead of her movie name, Louise Hovick.

●

DOROTHY STONE and CHARLES COLLINS appeared at Jones Beach during the week of July 18 in *The Gay Divorcee.* Two *swell* dancers and two *swell* people!

●

PAUL DRAPER, who has been held over in the Persian Room at the Plaza, has been nominated along with "scads" of others for the Ted Friend 1937 Medal.

●

I SHALL REMEMBER boarding the Government cutter going out to meet the liner Champlain, scaling a ladder to board her, and handing out AMERICAN DANCERS to the members of the *Philadelphia Ballet* who were returning home from their European tour.

●

HOLD YOUR BREATH: The Gae Foster Girls at the Roxy performed a neat Scotch routine recently in which they had to display a perfect sense of balance. Near spills only added to the merriment.

Circe and the Enchanted Animals in "Pooh to the Rescue," a Hazel Kranz Ballet

WILLIAM DOLLAR, who will appear with the *American Ballet* in the *Goldwyn Follies,* has been described by the Goldwyn press department as the only dancer in the world who can do the Nijinski leap. Has the press seen him jump?

●

CLOCKS, a stage show which was presented recently at the Music Hall, was conceived and directed by Florence Rogge.

●

OPEN LETTER TO A BALLERINA—Dear Patricia Bowman: Thank you so much for your nice note informing me that you were leaving on July 23 for St. Louis, where you will make your debut as a dramatic actress in *Pink Lady.* In this mad, ungrateful, dancing whirl, niceness such as yours is truly refreshing. All the luck in the world to the *Lady in Pink.*

●

ROBERT LATOUR, who, as I reported in the July issue, was scoring such a hit at the Baldwin Brauhaus, is now appearing at the Sunrise Bavarian Village, Belmore, Long Island.

●

ARNOLD TAMON, for the second consecutive season, was the featured dancer in the Hollywood Bowl production of the *Carmen* ballet on July 15.

●

FIESTA ON GROVE STREET: As Ellis Gold's guest I attended the regular Thursday evening Fiesta at La Casita in Greenwich Village recently. Informal Spanish dancing with a *punch* plus authentic Spanish food make for an evening of real excitement with the true Spanish flavor.

●

VENUS AND HIS MOON in direct conjunction, reports a well-known astrologer, is what gives Charles Walters, dancing star of the late *The Show Is On,* that "God's Gift to Women" quality.

●

MASSINE, it is reported, has signed with Rene Blum.

●

FOKINE is already rehearsing with the De Basil company. The first rehearsal was one of his old successes, *Cleopatra.*

●

TCHERNICHEVA will dance the leading role in David Lichine's new ballet, *Francesca da Rimini.*

●

CHARLOTTE GREENWOOD, dancing comedienne, arrived on the Queen Mary recently to assemble her cast for *Leaning On Lettie,* which will begin its tour in Philadelphia, September 20.

●

MARJERY FIELDING was recently signed as dance directress for the Shubert operettas at Jones Beach. Her first assignment was *On Your Toes.*

●

JACK BUCHANAN has been signed for the new Shubert musical *Between the Devil* which goes into rehearsal August 23. Evelyn Laye and Kitty Carlisle will share honors with the dancing Mr. Buchanan.

●

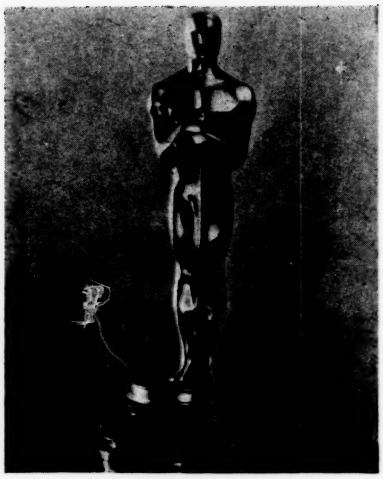
SHOWBOAT-BOBBY SANFORD has resigned his post as producer at Minsky's (dare I mention the name) Oriental.

●

FROM USHER TO DANCER: Jackie Boyle, one-time usher at the Palace Theatre, appeared there recently in the male ensemble of *New Faces of 1937.* Boyle is a son of the late vaudevillian, Jack Boyle.

●

SHINE ON HARVEST MOON for the Harvest Moon Ball which yearly brings forth hundreds of eager would-be terpsichoreans. First prize, $500.00 for a week at Loew's State. Five other teams will receive $250.00. Wah-hoo!



The Academy of Motion Picture Arts and Sciences Gold Award which is presented for outstanding achievement in the motion picture professions. Presented this year for a second time to Dance Director

●

YOU ASK—I ANSWER: It long ago occurred to me that a question and answer department might be an interesting feature of Foot-Notes. You simply send me any of your queries and I'll try and answer them. In that way many interesting subjects might enter these pages and all of the readers will profit instead of one. Write me! Any questions pertaining to any phase of the dance will be acceptable.

●

SALLY RAND has once again laid aside her fans. This time to appear in Sidney Howard's *They Knew What They Wanted* at the summer theatre in Ogunquit, Maine. This time last year Sally was playing Sadie Thompson, no less.

●

VIRGINIA, the dancing and singing show which will open the 1937-1938 season at the Center Theater, is being sponsored by the Rockefellers, it is said, as a sort of Radio City salute to the town of Williamsburg, Va.

●

A CAMPAIGN FOR HIDDEN TALENT was inaugurated by N. T. G., discoverer of Crawfords, Stanwycks and Keelers, at the Hollywood Restaurant recently among the ladies of his present-day ensemble. The contest will be a regular Sunday night feature at the Hollywood.

●

ANOTHER KEELER: Marjorie, sister to Ruby, and whose dancing Ruby insists is better than her own, will appear in the new Riviera show.

●

JANE LEE, who was known twenty years ago to movie-goers as half of the team of Jane and Katherine Lee, made her debut recently at Leon and Eddie's without fanfare. If, after a week, Miss Lee is pleased with the results, she will allow the publicity horns to toot.

●

BROADWAY BRAWL: Lois de Fee, night club dancer whose nose was broken in a scrap with Lew Brice, has withdrawn charges and settled the suit.

AVILA and NILE recently sailed for their home town, Paris, where they will fulfill engagements.

●

DESHA and MURIO, who have been in Paris "doubling" all winter, are now "tripling" . . . plenty of activity in Paris!

●

IS EVERYBODY HAPPY? Lita Lede, acrobatic dancer, and Ruth Daye, tap artist, are appearing at the Astor with Ted Lewis.

●

GRACE NOTES—Floria Vestoff, tap dancer, is appearing at Mario's Mirador. . . . Jean Vickers, streamlined veil dancer, and Chiquita, rhumba dancer, are at the same club. . . . Mme. Denise is appearing in the floor show offered in Leon and Eddie's new Pago-Pago Room. . . . Lotte Goslar, dancing mime with a European reputation, is offering satirical interpretations at the Rainbow Room. . . . Marissa Flores returned recently to the Starlight Roof at the Waldorf. . . . Jean McCully, light-footed tap dancer, is at Ben Riley's Arrowhead Inn. . . . Jack Swift, dancing comedian, is at the Village Brewery. . . . Marcel Berger, ballet master of the Bal Tabarin in Paris, arrived in New York recently to stage dances for the new revue at the International Casino. . . . Joyce Faye, dancer, is appearing at Bertilotti's.

Hollywood Casts its Shadows

HARRY LOSEE has signed a contract as dance director at 20th Century-Fox.

●

THE RITZY RITZS: These dancing comedians demanded that Daryl Zanuck retake a scene in their forthcoming picture because of Clark Gable's presence, which might (or so they thought) divert the attention of the audience from them.

●

TRAINED HORSES will appear as chorus girls in the new Carole Lombard-Fredric March opus, *Nothing Sacred.* What next in Hollywood?

●

PREVENTION FOR COLDS: Two hundred extras who watched Sonja Henie skate in her new picture wore flimsy evening gowns with slacks underneath.

●

HARLAND DIXON will not only stage the numbers for James Cagney's *Something to Sing About,* but will do a special number also.

●

THE PAIN OF IT ALL: That first tragedian of the screen, Shirley Temple, suffers more throughout her cinematic ventures than any other actress in Hollywood. Shirley recently reversed the order of things when she sought the autographs of the Russian fliers and accompanied them on a tour of the lot where they saw the Hollywood wheels go round.

●

PARTED AT LAST: After weeks of indecision the team of Astaire and Rogers has finally been severed. Joan Fontaine will replace Ginger in Fred's solo picture, *Damsel in Distress.*

●

LOVELY TO LOOK AT is the new title of Sonja Henie's previously titled *Thin Ice.*

●

RUBY KEELER has signed for two pictures a year with R. K. O.

●

JACK WHITING, who recently appeared in the London production of *On Your Toes,* is to be teamed with Jessie Matthews in her new flicker *Sailing Along.*

●

CHESTER HALE is signed with the new International Casino on Broadway. Ballet-master Berger (of the same Casino) was formerly with Pavlowa while Pierre Sandrini, who with Jacques Charles produces the show, is the son of a famous ballerina. Looks like dancing is to be featured!

●

NINA WHITNEY, it is reported, has signed for a fall operetta with the Shuberts.

●

WALTON BIGGERSTOFF writes from Salzburg that he has signed a contract with an Italian Ballet—Sartorio— to tour Greece, the Balkan countries, Hungary and Austria. Twenty-four concerts will be given during October and November. He will also dance in the opera ballet for *Orpheus and Eurydice* and *Falstaff* under the baton of Maestro Toscanini at the Salzburg Festivals.

●

HARALD KREUTZBERG, despite his injured foot, has had a magnificent season of concerts abroad.

●

JOHNNY MATTISON reports—Rolly Pickert of Babes in Arms was married recently to Verna Cedras of the same show. . . . Joan Prentice is working at Lake George, N. Y. for the summer. . . . Dorothy Stone, Ann Pennington and Duke McHale are learning new Mattison routines. . . . Nancy Healy will dance her new routine at Ben Marden's Riviera. . . . Iris Wayne, Betty Brite, the Arafeloff Sisters and Irene de Trebert left for Europe with the French Casino show on the Champlain. They will be away for six months. . . . The Sterners Sisters, Lois and Jean are still making a hit in Paris. . . . Mrs. Sterner became Mrs. Dave Perlman on her recent trip to New York. . . . Bobby Rexor, dance director at radio station WOR is only fourteen years old. His sister Joan Roberts is kept busy working clubs and hotels. . . . Wynn and Hurwyn are just back from Europe and are taking a musical comedy routine from Johnny Mattison. . . . Fred Deming, Denver, Colorado, dancing sensation, is preparing a new club act. . . . Dot Jeffers is dancing in the Hollywood Restaurant show. . . . Jackie and Honey Wilson are playing at the Shawanga Lodge.

●

CLARITA MARTIN writes of her thrilling experiences in Budapest, Switzerland and Bavaria. She will return to this country soon.

Not So Quiet on the Western Front
by DORATHI BOCK PIERRE

AN AMERICAN EXODUS was the feature of the concert presented at the Hollywood Playhouse July 27 by the Federal Theatre Dance Group.

●

HOLLYWOOD BOWL CONCERTS are creating widespread interest in California. Since the early concerts of Ernest Belcher, Theodore Kosloff, Ruth St. Denis, Ted Shawn etc., dance nights are as popular as music nights.

●

THE ZENDA WALTZ which was created for *The Prisoner of Zenda* by George Cunningham is being adapted for the ballroom and is expected to be a season's hit.

●

JEAN TAYLOR AND GOWER CHAMPION are touring the east with Guy Lombardo.

●

JANET RIESENFELD, known professionally as Raquel Rojas, who has just had her book, *I Lived My Life at Twenty-one,* accepted for publication, is going to Mexico City to stage a new ballet at the Alameda Theatre there.

●

CARMEN SAMAINEGO and Nina Sandoval will appear at the Santa Barbara Festival in August.

●

DANCE TECHNIQUE as taught by Graham and Humphrey, was demonstrated at the University of California, July 14, by Maxine Cushing, La Viva del Curo, Lois Ellfeldt and Ann Whittington.

●

NADJA WRITES FROM PARIS: (July 4)) The Rockettes excellent—wonderful discipline and dignity—none of the lamentable business of small individuals trying to show their *personalities* to the public; not being able to lose themselves for a moment and become one of a group, and for a purpose. . . . Tonight the Philadelphia Ballet . . . a ticket sent me this A.M. by hand. . . . Slavenska next Thursday. . . . We all expect a Pavlova after all we've been promised. . . . Suzy Ray, Hungarian, is to dance in Salzburg . . . good costumes. . . . Wednesday, a Javanese recital. . . . Season almost over. . . . (July 10) Am off Saturday until September 2. . . . The Philadelphia Ballet was so much better after their London success. . . . The *Fee des Poupees* really excellent. . . . Last night Amiko, Javanese dancer, too authentic . . . too monotonous . . . after seeing him repeat same gestures and walk slowly around for an hour, I left. . . . Mara-Mara was with me. . . . She's worked twelve months out of fourteen. . . . Some record . . . and she is booked for next season. . . . Mia Slavenska gave a wonderful show. . . . She is without any doubt the best classic dancer seen in a long time. Her classic work is beyond description. . . . She did a group of plastiques with such abandon . . . also excellent . . . too great an artist for *modern* stuff though. There are so many who are *not* great doing that type. No one like her in many years. . . . Toujours . . . Nadja.

REGGIE ROTH, *featured in Kathryn Duffy's Internationale Revue*

TAMARIS, *as she was seen in the WPA Federal Dance Production How Long Brethren?*

Student and Studio

• NEW YORK, N. Y.—The Peters-Wright Studio entertained with a dance recital for the Women's Graduate Club of Columbia University, July 15.

•

Miss Frances Chalif took a party of students sight-seeing, July 28, to view New York ballroom styles. The Savoy Ballroom in Harlem evoked particular interest with its range of dances. Teachers in the party included: Helen Taft of Norwich, Conn.; Sue Lamb of Boligee, Ala.; Mary Lou Gregory of Demopolis, Ala.; Helen King of West Warwick, R. I.; Idella Pont of Yucasville, Conn.; Martha and Peggy Harty of Providence, R. I.; Amos Chalif of New York; and Ellen Bonney of Milford, N. J.

•

The coming World's Fair was the theme for Lucille Stoddart's Dance Congress, July 26 to August 7, taking in every branch of dancing with a colorful and artistic display at the Paramount Hotel. A distinguished faculty taught the variety of dances which were featured this year, emphasizing children's material.

•

Jules Stone will open a new studio at Stamford, Conn., with six dance rooms and special reducing apparatus. Lola Karol, protege of Jules Stone, is appearing at Ben Marden's Riviera on the Palisades. Mr. Stone reports that two of his pupils, Henry Bender and Eugene Shiel, who has just closed in Helen Hayes' *Victoria Regina,* will be the two voices for a new Cartoon Talkie series called *Stooky and Skinny.*

•

Mary O'Moore took her pupils *Around the World in Song and Dance* last month at Our Lady Queen of Martyrs Auditorium in Forest Hills, L. I. The recital showed the excellent work achieved by students in different periods of training.

•

The one day teachers' course which Ernest Carlos gave, July 18th, proved successful in every way. Interesting and original work was offered by the three faculty members. Ernest Carlos taught tap, Constantin Kobeloff presented ballet, and Frances Coles demonstrated children's work. Those who took the course were:

Mary Blake Nestor, Brooklyn, N. Y.; Virginia Dell Bernreuter, Jacksonville, Fla.; Edith Lomax, Yonkers, N. Y.; Bernard Williams, Macon, Ga.; Miss Luerey, Plainfield, N. J.; La Verne Alston, Irvington, N. J.; Shari Harris, Ashtabula, Ohio; Eloise Poska, Baltimore, Md.; Gwen Challis, Kenora, Ont., Can.; Helen Lehtela, Sudbury, Ont., Can.; Jack Hymander, Sudbury, Ont., Can.; Irene Bauckham, Toronto, Can.; Loretta Murphy, Washington, D. C.; Nancy Lunn, Birmingham, Ala.; Mrs. C. Kettering, Maplewood, N. J.; Catherine Little, Erie, Pa.; Beatrice Wilcox, Ridgewood, N. J.; Christine Brown, Bayonne, N. J.; Maud Strohm Linnekin, Harrisburg, Pa.; Patricia O'Connor, New York, N. Y.; Albert Gale, Cannonsburg, Pa.; Hazel Frisbee, Ossining, N. Y.; Carmen Thomas, St. Louis, Mo.; Vahl Kamp, St. Louis, Mo.; Miss Keeping, St. Louis, Mo.; Florence Greenland, Hartford, Conn.; Nelda Bengston, Norfolk, Va.; Lorraine Kelly, Binghamton, N. Y.; Sasa C. Granzow, Croydon, Pa.; Diana Demmler, New York City; Frances Henderson, Charlotte, N. C.; Elizabeth Henderson, Charlotte, N. C.; Rita Grebe, Cleveland, Ohio; Cora Quick, Omaha, Neb.; Mary Elizabeth Fassig, Wheeling, W. Va.; Lilias Courtney, Louisville, Ky.; Martha Miller, Kokomo, Ind.; Ruth Hunter Beattie, Columbia, S. C.; Frances Fetner, Columbia, S. C.; Helen Coyne, New York, N. Y.; Helen Durham, Gastonia, N. C.; Irving Gradd, New York, N. Y.; Ella Karabel, Boston, Mass.; Anna Dozier, Columbus, Ga.; Addie Miller, Greensboro, N. C.; Muriel Taul, Hartford, Conn.; Unice Coundry, Binghamton, N. Y.; Christine Olaker, Richmond, Va.; Stella Becker, Columbus, Ohio; Ada Fisher, Columbus, Ohio; Ethel Land, Girardville, Pa.; Marion McEwen, Wilmington, Del.

•

FRED LE QUORNE'S Summer Course made a new high in attendance. The teachers who enrolled felt that they had really benefitted from the work presented. Those who took the course were:

Winona McDowell, Uniontown, Pa.; Harold Archer, Wheeling, W. Va.; Martha Faron, Brooklyn, N. Y.; Charles Boyd, Akron, Ohio; Helen Cargill, Brooklyn, N. Y.; Clara Kettenring, Maplewood, N. J.; Mrs. Pep Golden, Cincinnati, Ohio; Mary Elizabeth Fassig, Wheeling, W. Va.; Jessie Dotterer, Summit, N. J.; Bernice Gascoine, San Antonio, Texas; Bernice Harper, Hamilton, Ontario; Lamon Goings, Jackson, Miss.; Frank Ledgerwood, Knoxville, Tenn.; Bill Franklin, Jr., Akron, Ohio; Lois Goins, Montgomery, Ala.

Margaret Zeigler, Macon, Georgia; Virginia Smith, Macon, Georgia; Lois Robinson, Savannah, Georgia; Billy Pinkston, Montgomery, Ala.; Anna S. Clark, St. Louis, Mo.; Norma Allsop, Gainsville, Fla.; John Allingham, New Milford, Conn.; Marion Kinney, Toronto, Can.; Miss R. Chalfonte, West Palm Beach, Fla.; Elizabeth Kolp, Richmond, Ind.; Mary Wintour, Lonton, Ont., Can.; Peggy Allen, Hamilton, Ont., Can.; Laurice Anderson, Crawford, N. J.; Helen Davitt, Kingston, N. Y.; William R. King, Cumberland, Md.

•

The Chaliff School Commencement and Summer School Recital, August 12, was an impressive occasion. The Commencement exercises were followed by a dance program which displayed the best Chalif training and many original choreographies by the School faculty.

October 1, the Chaliff School will move to International Building at Rockefeller Center, where it will occupy five large studios and three offices, besides a spacious reception room. Three dressing rooms for men, women and children respectively, will be completely equipped, including showers in each. The novel ventilating system installed for Mr. Chalif's new School is specially adapted for a dancing studio, since it does not manufacture cold air but cools the air in the rooms to a comfortable temperature.

•

Florence Colebrook Powers who headed a school in Rochester, New York, for many years and became widely known through the outstanding success of several of her pupils, notably Claire Luce, is now located in New York. In addition to special work for teachers Mrs. Powell will hold classes for children and adults in ballroom and will also have specia children's classes wherein song and pantomime will be combined with dancing. She will be associated with Paul Mathis in the latter's studio which is being re-decorated for the fall season.

•

Thomas Parson who, when not known as the fiery secretary of the D. T. B. A. is referred to as "Radio's Dancing Master" has just been assigned additional time on the air. Broadcasting over station WAAT three times a week, the dancing lesson has become so popular that he is now required to go on the air five days a week.

FE ALF *demonstrating a modern number to teachers assembled for* LUCILE STODDART'S DANCE CONGRESS, *in New York during July*
—La Terza

Marjorie Hyder is teaching modern dance at the Southampton Players this summer in Southampton, L. I.

●

Enes Monti, pupil of the Miller Sisters of Elmhurst, L. I., appears with the Four Co-eds at the Wintergarden in Berlin.

● SYRACUSE, N. Y.—Norma Allewelt's recent revue featured a group of dances, each of which represented an advertiser in the recital program. A prize was offered to the first person who presented the correct solution.

● ONEONTA, N. Y.—Five of the largest stores in this city displayed costumes worn by pupils of the Gertrude Institute in their annual recital. So many favorable comments were received, that the displays will be repeated before next year's recital.

● ROCHESTER, N. Y.—A former pupil of the Gladys Bliss Studio, Joel Friend, who has been with the Twelve Aristocrats professionally for two years, will open in New York soon. Vivian Groh, another pupil of Gladys Bliss, is playing at Loew's State Theatre, in New York City, with the Twelve Rockets.

● ROSELLE PARK, N. J.—Miss Doris Wacker presented one hundred students recently in recital at Roselle Park High School, featuring several attractive numbers.

● BAYONNE, N. J.—Miss Christina Brownsweiger arranged all the dances in her five-part program last month at the Mary J. Donohue School Auditorium.

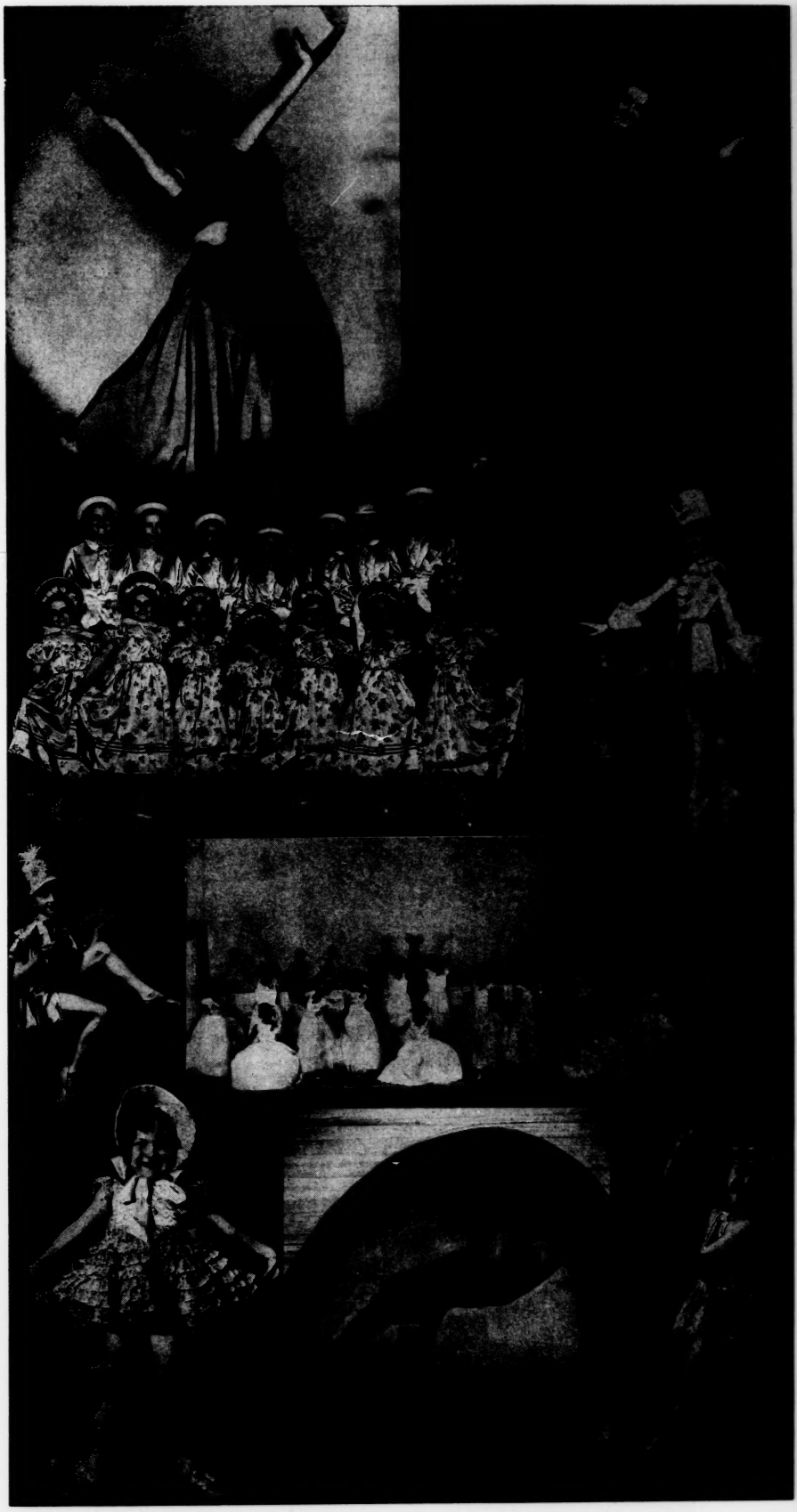
●

Florence M. Greenland, President of the Dancing Teachers Club of Connecticut, gave her closing recital of the season at Bushnell Memorial Auditorium, Hartford, Conn. *Ballet Chopinesque, Russian Festival,* and *Peter Pan Ballet* were all arranged by Miss Greenland.

● NEWTOWN SQUARE, Pa.—Frances La Palma's annual recital at Ellis College was divided into three parts: *Ballet of Jewels, Dancing Around the World,* and *Kiddie Club Cabaret.* Miss La Palma's studio is in Upper Darby.

● ATHOL, Mass.—The Dele-Carlton School of Dancing has opened a new branch studio in Barre, Mass., and has signed contracts to teach dancing in several Massachusetts private and public schools. They were dance directors in the Palmer High School, Palmer, Mass.; and Mrs. Richardson of the Dele-Carlton School staged the dancing for the Deerfield Academy School Opera.

● PITTSBURGH, Pa.—Jack Huston's Schools in Charleroi and Monessen, Pa., and East Liverpool, Ohio, kept that teacher busy with recitals during June. In addition, his annual Dance Revue was held at Carrick High School Auditorium recently. "Jack Huston's Dance School of the Air" is broadcast every Saturday at 1:00 P. M. over Station KQV.



Top row, left to right: Barbara Barnes, who has her own studio in Salem, Oregon; Gretchen Keil, teacher, of Dayton, Ohio
Second row, left to right: Pupils of Miss Monica's Dance Studio, Syracuse, N. Y., in a Music Box Revue; Gene Carr, pupil of Inez Hyder, Chattanooga, Tenn.
Third row, left to right: Alice Casidy, pupil of Lillian Morck, New Rockford, N. D.; pupils of the Regina Leonard Studios, Waterbury, Conn: Helen Lippgaige, Adele Edmonds, Eleanor Seidel, Marcella Balses, Joan Velte, Norma McVeich, Vivian Wigmore, Dolores Divito, Veronica Diorio, Lois Divito, in back row; kneeling, Barbara Foell, Dorothy Straw, Erlene Trotzowsky; Ida Wong,-pupil of Kueb ler School of Mankato, Minn.
Bottom row, left to right: Rosina Broga, pupil of Lillian Daniels, Newark, N.J.; Sylvia Appelbaum, who conducts her own Studio at Rochester, N. Y.; Carolyn Hinckle, student of Zenobia King, Anniston, Ala.

The Martha Rose Studios presented *The Dancer's Broadcast,* an impressive musical revue, at the Nixon Theatre recently. Martha Rose herself led several numbers with the ensemble.

● SCRANTON, Pa. — Cecilia Fleischer Studios played their *Versatilities of 1937* to a full house in a successful performance staged and directed by Jimmy Sutton.

● BETHLEHEM, Pa.—Marjorie Berlin Fink's recital was more than ever a success this year, say latest reports. Her pupils' version of *Blue Beard* stopped the show and provided a precedent for future productions.

● CLARKSBURG, W. Va.—Mrs. Russel Kirkpatrick has three talented daughters, Jean, Mary Edith and Nancy Lee, taking lessons from Velma Sontag.

● LOUISVILLE, Ky.—An article in the *Louisville Courier-Journal* indicates that in this city the ballet seems to be the liveliest of the arts. The Little Theater of Dance Arts, a permanent ballet company founded and managed by Lilias Courtney, has won high praise; Mary Long Hanlon's teaching ability is well known; the Frances Barrett Studios have extended outside Louisville; Anne Bullitt Brewer, long representative of the best in dancing, finds a great revival of the art at present; the Dorothy Baringer Studio is accomplishing more each year; Arthur Lane is opening a new school and the Freiberg sisters continue their good work; the Hester Bailey Brown Studios reopened with surprising response from the public; and Ellen Flanedy, who established her school seventeen years ago, individualizes instruction so successfully that she has seen her pupils go far on the professional stage. In addition, the University of Louisville now offers a course in dancing and the Civic Arts Ballet has become a praiseworthy and valuable institution.

● SALISBURY, N. C.—The June Revue of the Norwood School at Boyden High School Auditorium stressed national dancing. Mrs. Ellen Douglas Norwood encourages her punils to bring out the real essence of the nationality portrayed by each dance.

● CHARLOTTE, N. C.—Bessie Virginia Burkhimer presented the thirtieth and final edition of the Junior Follies this year. After thirty years of teaching, Miss Burkhimer is retiring for a well earned rest. Gerald Cummins has taken over the Burkhimer School, which will be known as the Cummins School of Dancing. Mr. Cummins will be assisted by his sister, Gail Cummins, and by Louise Van Tassell.

● BIRMINGHAM, Ala. — The Miles School opens its twenty-sixth season this fall with an enlarged curriculum, including instruction for all ages and degrees of ability.

● LAKELAND, Fla.—The Polak Studios are off to a good start at the New Florida Hotel, having been asked to produce several numbers for the Southern Producing Co., at the "Empire of the Sun" Festival next April.

● SHREVEPORT, La.—The Phelps-Estes School dance recital at Municipal Auditorium was featured by distinctive costuming and elaborate staging. Local reviewers say it was a "real show."

● VALDOSTA, Ga.—The Youmans Dance Studio closed a successful year with their annual revue at the High School Auditorium recently.

●

"Cleveland and Ohio Dancing Teachers Day" was observed at the Great Lakes Exposition in Cleveland, June 12. Members of the Cleveland and Ohio Dancing Teachers Association presented a two hour program, which proved so delightful that they were invited to sponsor another day of that sort.

● GRAND RAPIDS, Mich.—Local beauty shops did the hairdressing for Ollie Wood's *Follies of 1937* at the Ramona Theatre, Reed's Lake.

● HINSDALE, Ill. — Hazel Wallack's Dance Art Courses this summer feature instruction in music, dancing and drawing for beginners at the Thornapple Hill Studio, and courses for advanced students and teachers at the Dance Art Club in Chicago.

● CHICAGO, Ill.—Jane Allen, daughter of Pearl Allen, President of the Chicago Association, worked in several motion pictures lately. She was a bridesmaid in *Stella Dallas,* and appeared in *Variety Show, Charlie Chan of Broadway* and *Hats Off.*

●

For the second time within a year, the Bruce School of Acrobatic Dancing will move to larger quarters, this time into a triple studio featuring a placement bureau for teachers and professionals. Mr. Bruce has recently produced a new act called *The Brucettes,* which includes some unusual and spectacular numbers.

●

José Castro and Mariana, his pupil, danced for the Medical Bureau to aid Spanish Children, July 10, each doing solo numbers which brought many calls for encores. Mr. Castro has been guest artist with Carlos Molina and his tango orchestra at Spanish Fiesta every Wednesday in the Continental Room of the Stevens Hotel.

● RACINE, Wisc.—Brownee Brown's surprise show of the season played at the Main-street Theatre in conjunction with the regular motion picture film. This special production entitled *Circus Days,* met with great appreciation at a Kiddies Matinee the day after its regular performance.

● MINOT, No. Dak.—Margot Koche is producing the dances for Edgar I. Schooley's revues to be presented at State Fairs throughout the Midwest. She attended the opening of the first group at Minot and will tour with the second unit as premiere danseuse.

● DENVER, Colo.—Mr. John Michael Hurley taught the first classes in dancing which Colorado Military School has presented, during last year. From now on these classes will be compulsory at the School. Mr. Hurley also did well with his classes at Denver University last season.

● DALLAS, Tex.—Sam Bernard has met with enthusiastic response to his Texas Exposition feature, an amateur children's talent revue which is becoming popular as a special event.

● NORTH BEND, Ore.—Elsie Meredith featured many talented pupils in her recent recital, including Jeryl Noble, a gifted seven-year-old of Marshallfield.

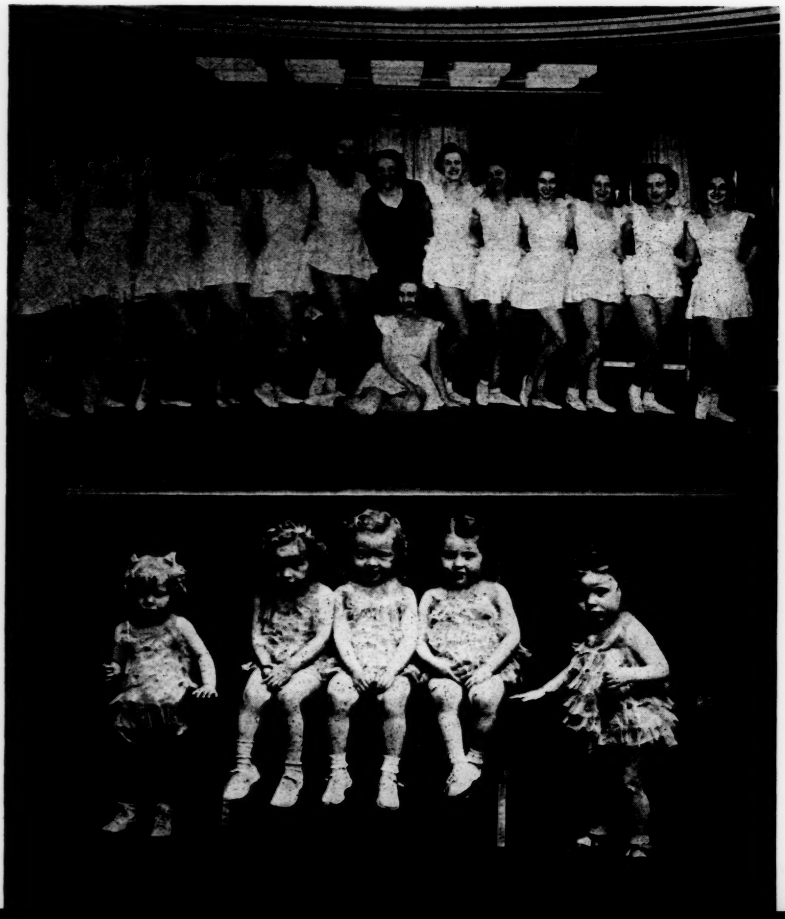
● LOS ANGELES, Calif. — Catherine Sheehy, daughter of Tom Sheehy, and George Arthur Hoover were married here June 10. The bride will continue to teach in the two convents where she gave lessons before her marriage.

● LOS ANGELES, Calif.—The Dancing Teachers' Business Association of this city presented its fourth Normal School, the week-end of July 24th and 25th. A particularly fine group of teachers made up the faculty for the occasion and a large registration for the course is reported.

● SAN FRANCISCO, Calif.—The July meeting of Club No. 13 of the California Association completed plans for their Convention in September. A faculty has been partially assembled, with several outstanding teachers already chosen.

● SAN FRANCISCO, Calif.—Aaron Tomaroff will make San Francisco his headquarters for the next year or two, opening a school

Top—GLADYS HIGHT *with some of the teachers on her study tour, taken on the boat. Bottom—pupils of Dolores Magwood, Worcester, Mass.: from left to right,* JOYCE CLARKSON, CAROLE MARCHESSAULT, MAUREEN GRODEN, RITA MAE CRIMMINS *and* DAVLYN DOLAN.



known as the Tomaroff School of Dancing. His attractive studio may be found in the heart of the city. Mr. Tomaroff will continue to make short tours after his studio is established, and will teach at conventions occasionally.

• PORTLAND, Ore.—Bertelle McBain did several Spanish numbers in her recital at Grant Hi Auditorium, dancing for the first time with a partner, Raymond Smith. The new team is studying under Ernest Belcher and doing William Moffa's routines.

• ACWORTH, N. H.—Lilla Viles Wyman, one of the oldest of the still active teachers of dancing, who marks this year her Fiftieth Anniversary of teaching in Boston, is visiting Lisa Gardiner, who has her summer studio in Acworth. She reports that the formerly abandoned farm has been transformed into a charming studio, where several house guests are entertained, and Maestro Michael Nicholoff (ballet master of the Baltimore Opera Co.) takes the technique class every morning.

• KNOXVILLE, Tenn.—Miss Annie McGhee's Recital brought out the charm of her pupils, at the Lyric Theatre, where they presented a program in four parts.

• ABILENE, Texas—Emmett Davis, who has headed his own school in Breckenridge for several years, recently closed his studio to come here and take charge of the Irene Jay Studio.

• PORT-OF-SPAIN, Trinidad, B.W.I.—Miss Marie Palmer-Chizzola presented a variety entertainment of *Frills and Frivolity* in two spectacular and original performances at the Empire Theatre.

• PUUNENE, Maui, T. H.—The Kay Churchill School presented sixty pupils in forty numbers of ballet, character and tap dancing. Mrs. Churchill holds classes in three communities of the island.

ST. LOUIS, MO.
by LONIE MAE ADAMS

Grace Burke, former pupil of the Meglin Fanchon and Marco School, is appearing with the internationally famous Pollmar Girls. Miss Burke worked with this group at Mexico City and on a tour of Mexico, during which they made a Spanish motion picture. The troupe went to Chicago, appearing at the Yacht Club, and then to the Park Plaza in St. Louis and the Chateau Madrid and Madrid Country Club in Milwaukee. They are now in Indianapolis, on their way East.

●

Because of the unusual mildness of the summer in St. Louis, many of the dance studios presented their annual recitals much later in the season than they have done formerly. Notable among these were: Ford School of Dancing, Rosalyn Dance Studio, Buchmann School of Dancing and Dramatic Art, Clark School and Charlotte Gay's Studio.

●

Charlotte Gay's first annual recital at the Municipal Auditorium caused one of the stage hands to remark that, in the thirty years he has been helping with productions, he had never seen one more smoothly run. The studio opened last Fall and is steadily increasing its enrollment.

●

Mickey O'Connor of the O'Connor School of Dancing has just finished a two weeks' engagement at the Biltmore Hotel here, whence he will go to Meadowbrook Country Club for several weeks. With all this, he finds time to run his studio profitably.

●

Lavergne Blissner presented about fifty pupils in a revue on the excursion boat, S.S. President, July 24th.

●

Buchmann School gave a group revue on the S.S. President, July 17th. The production was highly entertaining, in spite of difficulty with the waxed floor.

●

Friends of Madame Victoria Cassan are lamenting the serious illness that has confined her to St. Luke's Hospital for several weeks. Madame Cassan, one of St. Louis' leading ballet instructors and formerly of Pavlowa's company, was to have been on the faculty of the Chicago Normal School this summer. This was the first time in her professional career that she has had to cancel any engagement.

KATHERINE SHEEHY, *daughter of Tom Sheehy of Los Angeles, Calif.*

VISITORS

During the past month these teachers visited the office of THE AMERICAN DANCER:

Emmamae Horn, Houston, Texts
Marjorie Duckett, Memphis, Tenn.
John Michael Hurley, Denver, Colo.
Reba Chalfonte, West Palm Beach, Fla.
Billy Nation, Plainview, Texas
Doreen Groom, Hamilton, Canada
Betty Speirs, Montreal, Canada
Peter Miller, Montreal, Canada
Dodie De Bellevue, Kerrville, Texas
Ruby Chapman, Richmond, Va.
Ruth Wilson, Montclair, N. J.
Marian Gray, Alexandria, La.
Dorothy Claire Cook, Montgomery, Ala.
Addie Laurie Fidler, Montgomery, Ala.
Marie Barbuscak, Fairmount, W. Va.
Mary O'Moore, Forest Hills, L. I.
Mrs. B. B. Gregory, Demopolis, Ala.
Sue Lamb, Boligee, Ala.
Edward Fish, Omaha, Neb.
Mr. Charles Hinkle, Newport News, Va.
Miss Lillian Rollo, Newport News, Va.
Etta Dale Milliken, Chappaqua, N. Y.
Ellen Irma Flanedy, Louisville, Ky.
Dorothy Werkerth, Houston, Texas.
Anna Mary Strickland, Galveston, Texas.
Julia Gorman, Grant City, S. I.
Ruth Estes, Shreveport, La.
Lillian MacGregor, St. Augustine, Fla.
Gladys and Helen Kingsbury, Dallas, Texas.
Elnor Mae Oyer, Kansas City, Kans.
Mrs. Park Matthewson, Raleigh, No. Car.
Emily Melville, Boston, Mass.
W. J. Fletcher, Moose Jaw, Canada.
Miss Joyce Gardner, Moose Jaw, Canada.
Bert Bertram, Augusta, Ga.
Bettie Kerr, Painesville, Ohio
Mr. and Mrs. J. Harold Kerr and family, Painesville, Ohio.
Marylee Edwards, Memphis, Tenn.
Miss Phil Audette, Chicago, Ill.
Dorothy Perkins, Kansas City, Mo.

• WASHINGTON, D. C.—D. M. A. members who were seen in the Big Apple picture made during the convention and shown in connection with Paramount, M-G-M and Universal Newsreels are: Helen Powell Poole, Bob Alexander and Gerald Cummins, of Charlotte, N. C.; Arthur Bertram, Jr., Augusta, Ga.; Freda Culbreth, Fayetville, N. C.; Carlton Richardson, Athol, Mass.; Helen Durham, Gastonia, N. C.; Eugene Schweibinz, Pittsburg, Penn.; Lib Lebby, Charleston, S. C.; Louise van Tassel, Hickory, N. C.; Billy Nation, Plainview, Texas; Johnny Cecelones, Follansbee, W. Va.; Madelaine Royce, Greenville, S. C.; Katherine Sumner, Spartanburg, S. C.

• LOUISVILLE, Ky.—Lena Duke Croley, who won the state championship in the State and National Federation of Music Clubs competition in Tennessee and has been teaching in Johnson City, Tenn. for the past three years, will join the staff of the Freiberg School in Louisville for the coming season. Miss Croley studied for three years at Sullins College and taught for two years at Virginia Intermont College where she also taught for one season before going to Tennessee.

● LOUISVILLE, Ky.—Arthur Lane, who has been doing such good work with the Freiberg sisters, will open his own school this year.

• CHICAGO, Ill.—Gladys Hight who sailed from New York in June with a party of twenty-four teachers for a European tour came home on the record-breaking trip of the steamer Normandie with exciting tales of visits to notables of the dance world abroad. Miss Hight interviewed Cyril Beaumont, British author, publisher and balletomane and also talked with Major Cecil Taylor, President of the London Imperial Society. In fact, she reports that she is planning to have all of her assistants take the examinations for entrance into the Imperial Society next year. It was interesting and reassuring to note, Miss Hight said, that although she was not aware of the fact that the Cecchetti method had become almost universal in Europe that she has given that work almost verbatim in her school for years. The group studied with Marie Rambert in London, Preobajenskaya and Egorova in Paris and spent much time sightseeing through France, Switzerland, Holland and Belgium. Miss Hight was one of two Americans selected to act as judges at the International Dance Congress in Paris.

• NEWPORT, R. I.—A Russian Festival was presented by Madame Edoxia Wells in the Green Garden of Mr. and Mrs. Michael M. Van Beuren at "Gray Craig," for the benefit of the Newport County Branch of the Rhode Island Society for the Prevention of Cruelty to Children. The entertainment was sponsored by the Swanhurst School of Arts, July 23.

CANADA

(If our Canadian friends will cooperate by sending in news more often, we will endeavor to keep this special section filled with reports of their activities.)

Marguerite E. Walsh closed a very successful season with two performances of her recital, played to capacity houses. The program was very well received and reports tell that everyone who viewed it was enthusiastic as well as appreciative. Miss Walsh made the trip to Washington for the D. M. of A Convention and says it was a "grand event," both socially and educationally.

Philadelphia Ballet

(*Continued from page* 13)

to exercise my newly acquired French. The kids are somewhat superior about my vocabulary of two words, *jambon* meaning ham and *fromage* meaning cheese. I insist that this is the most practical kind of vocabulary for I can always get something to eat and who cares if I use them in place of the time-worn *au revoir* and *bon jour?*

This time we were able to really "take in" the Exposition. We rode the huge roller coaster which encircles the entire grounds and ate hot dogs to our heart's content. One day we drove out to Rouen. There in the famous Rouen Cathedral we saw the caskets which contain the hearts of Richard the Lion-hearted, King John, etc. We had lunch at a quaint little tearoom on the cobblestone square in which Joan of Arc was burned at the stake. We stood on the very spot where she met her tragic death and listened to Strauss' Viennese Waltzes played by a band which was a part of the Carnival being held in the square. Age certainly lends enchantment and charm to the remembrance ofthings long past. Time seems to have been completely obliterated in these ancient settings. And there is a mellowness about age that is truly inspiring.

From Paris we went by train to Deauville. A bus from the hotel met us at the train. It was hardly large enough to accommodate the entire company, so several of the kids climbed on the back of the baggage truck and rode through the Deauville streets to the hotel. It was quite a sight, as you can well imagine, seeing *danseurs* and *danseuses* perched "akimbo" on the back end of a baggage truck.

Our hotel was the Pavillon Fleur. The rooms were large and the walls were papered in huge floral designs. Catherine drove down two days later and found the entire company sunburned from swimming in the surf. This, as you can see, was not so good for performances so the girls got huge straw hats to protect themselves from the sun. There was no more swimming, so we all "took to" the boardwalk in automobiles which can be rented for a very meager sum per hour and spent much of our time cycling. You see, each car seats two and each one pedals somewhat in the fashion of a bicycle. You should have seen the girls with their straw hats whizzing up and down the boardwalk.

We had many of our meals in Deauville in a little sidewalk cafe just across the street from the hotel. One day we hiked up into the neighboring mountains where we saw Norman peasants dressed in their quaint native costumes. Bright colors on the women and huge straw hats decked with flowers atop the meh.

We gave our performances at the famous Deauville Casino with its gambling rooms. It is comparable to the one in Monte Carlo I am told. Once again the performance was a great success. After the ballet we all had fun spending our nickels in the gambling rooms.

The most fun we had in Deauville, I believe, was on Bastile Day, July 14. This as you know is a festive occasion in all France. Junie Graham, Dania Krupska, Mary Woods, Tommy Cannon, Joe Jonnson and myself were walking through the quaint old streets when we came upon a great square which reminded me of a setting in the *Student Prince.* The square was filled with people who were making merry to the strains of a band. Um-pa-pa, um-pa-pa went the music as the people danced through the streets. This was our cue. We all got in a circle and began to dance. The boys did turns in second and the girls did *fouettes.* From one step we modulated into another doing *leaps, petite tours, pirouettes, beats* and what have you. Before we knew it the band had speeded up the tempo to fit the steps that we were doing and the dancers in the square had crowded around to watch.

The next day we boarded the S. S. Champlain bound for home. The entire trip has been rough and stormy

Right in the middle of the worst storms, Mary MacElhenney, our wardrobe mistress, had a birthday and a dinner was arranged for her with a big cake. Dinner time arrived and two or three of us managed to make our way to the dining room. We couldn't imagine what had happened. The room was entirely empty. After an age, Mary dragged herself in all dressed up for her party. She walked unsteadily across the floor, took one look at the cake and tore out of the dining room. And that is what the whole trip has been like although we did manage to have some wonderfully inspiring classes with Catherine.

And now, in a niche all her own, I want to tell you of one who has contributed more to the success of our trip than can be told—"Mommie" Littlefield. She has been a friend to us all. Her sense of humor and her enthusiasm is unending. And her encouragement has meant more than she can ever know.

Our trip is practically at an end and I feel an indescribable emotion. Surely the Philadelphia Ballet has made history in the world of American dancing. Such enthusiasm as we have experienced in Europe must be deserved. And my thoughts go back to that time, not so long ago, when the very idea of a European tour seemed impossible to Catherine. And of the tremendous amount of work and energy as well as the unmeasurable part of herself that she has given, *since* that time, toward making a dream come true. And I cannot help but wonder how she must feel at this very moment as we near our destination. No doubt she is thinking of new dreams. For, as those of us who have worked day in and day out with her in the studio know, that is the indomitable spirit which is Catherine Littlefield.

Soon we will be in sight of the towers of Manhattan. Just as we have seen them on a thousand other occasions, their countless windows will be splashed with the gold of the sunset. And for the moment the strains of *Barn Dance,* the Champs Elysees, King Leopold and the Hippodrome seem strangely in the distance. All I can think of now is of the wonderful things that *must* be ahead for us here in America and the fact that in two hours I will hand this letter to you in person.

JAMBON ET FROMAGE.

LEONARD.

SHIRLEY TEMPLE

(*Continued from page* 14)

with their lot that one might almost believe they were conscious of their reflected glory.

At this moment a slight tapping sound drew our attention to a window directly in front of us, which, upon looking up, we found to be a welcoming gesture from our diminutive hostess. Thus reassured, we approached the gate, through which we were admitted by Shirley's school teacher, who informed us that her little charge was having luncheon, but that we might wait in the living room. Accordingly, we were ushered in and took seats upon the low, comfortable chairs ranged invitingly about.

Shirley called a cheery, "Hello, Mr. Belcher," from the dining room, which elicited a warm response, with the kindly admonition to finish her lunch and then come to look at a little gift which had been previously promised.

I was glad of the opportunity thus afforded to look about at my surroundings. The room, with its brilliant red carpet, was extremely cheerful and cozy. A low fire burned on the hearth at the end of the room, the furnishings were simple and in quiet good taste—entirely befitting the youthful occupant of the house. A small ivory piano stood in one corner near a window, for music is also to be one of this versatile little girl's accomplishments. A combination dressing room and study gave off the living room. This was carpeted in a delightful shade of blue, with filmy white ruffled curtains framing the broad windows. Near one of these windows was a tiny desk and bench, and neatly arranged books lying thereon told another story of this child marvel's well-ordered life. Brilliant mirrors constituted one entire side of this room, with dressing table below. Nearby stood a lovely white perambulator, lined exquisitely in azure blue, at either end of which sat a gorgeous doll, dressed in the most approved doll fashion, apparently awaiting the ride their little "mother" had promised.

Passing again into the living room, Shirley, her luncheon finished, came in with her teacher and proffered her small hand to Mr. Belcher and then to me, after which she demurely seated herself on the low divan alongside Mr. Belcher to examine the little autograph album which he had brought her. This proved to be a most intriguing gift, as many of the little star's admirers had already placed their autographs therein, accompanied by clever sketches in color of some of the better known animated cartoon characters. Shirley expressed her appreciation with sincerity and charm, and the conversation then turned to other matters.

"How's your picture coming?" Mr. Belcher queried. "Oh, fine," was the happy response, and then "it is being —" and she glanced up at her teacher questioningly. "Premiered," was the word supplied, and Shirley continued "at the Carthay Circle Theatre—you must come."

During this conversation I observed her carefully, trying to detect any possible indication of affectation, of wilfulness, or consciousness on her part of the important place she occupies in the scheme of things. To my surprise and delight, there was absolutely none; she was refreshingly natural, and possessed of a poise which any society matron might envy.

Having been informed upon our arrival that Shirley had to do her school lessons and then go to the set, we realized that our visit must be of short duration. However, there is such a fascination about this little maid that one is prone to prolong any stay in her presence, but in yielding to this inclination we had not reckoned with Shirley. She has a plan and adheres to it meticulously, without fuss or feathers, and gracious little hostess though she was, when she felt that it was time to go to her lessons, she quietly arose with an air of finality. There was nothing rude in this gesture; it was done so tactfully, so naively that it served only to stimulate my further admiration. And so, reluctantly taking leave, I told Shirley how much I had enjoyed my little visit with her, to which she smiled and curtsied delightfully.

Once outside the studio gates, I began to take stock of my impressions, my "discoveries." Just what had I to offer, after all, by way of explanation of Shirley's unprecedented rise to the topmost pinnacle of stardom in a few short years, while at the same time maintaining such a steadfast hold upon the world's affections?

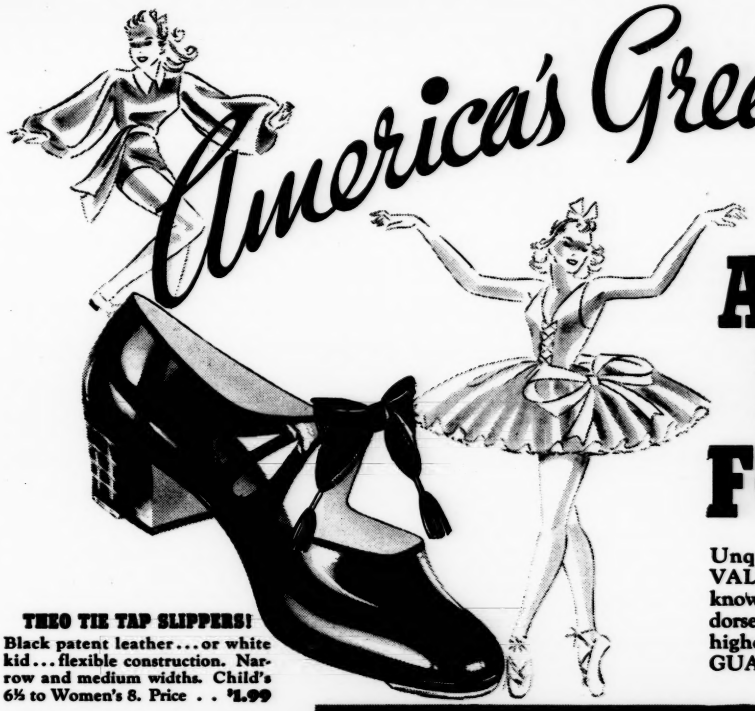
Was it due to her physical beauty, of which she has a goodly measure?

Was it a quality of mind which gives her mastery over situations which might tax the ingenuity of many adults?

Was it her utterly captivating manner?

Or, was it that fleeting look one sometimes catches from her twinkling brown eyes which is like a glimpse of a glorious sunset, a breath of exquisite fragrance, or the flash of an evanescent shadow, which leaves one spellbound?

Frankly, I could not answer; I had to admit defeat—I had failed of my purpose!



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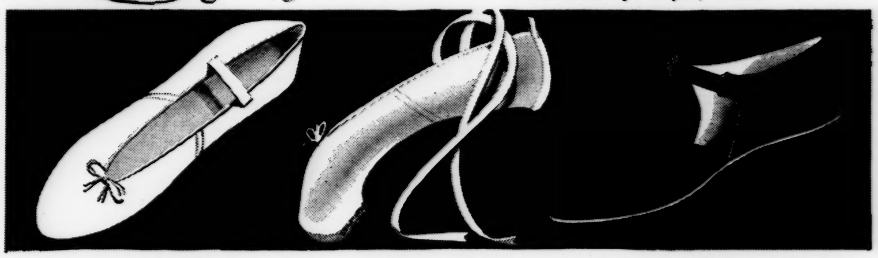

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Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(Continued from last month)

CHAPTER 3

STUDY OF THE BODY

Let your body be, in general, erect and perpendicular on your legs, except in certain attitudes, and especially in arabesques, when it must lean forwards or backwards according to the position you adopt. Keep it always equally poised upon your thighs. Throw your breast out, and hold your waist in as much as you can. In your performance continually preserve a slight bend, and much firmness about your loins. Let your shoulders be low, your head high, and your countenance animated and expressive.

A dancer who wishes to charm the beholder's eye must display all the elegance that his fancy can inspire him with, in the carriage of his body, the easy development of his limbs, and the gracefulness of every attitude into which he throws himself. But let no affectation intermingle with his dancing; that would mar everything. By due attention to these particulars, he will make each of his accomplishments shine forth to their greatest advantage, and feel always rewarded for the labor he has taken.

The elegance of the upper part of the body is chiefly to be attended to by a dancer, as in that, one of his principal merits consists. Carry your bust* gracefully, impart to its motions and oppositions a certain *abandon,* and by no means let it lose the beauty of its *pose* nor the purity of its design.

*NOTE. Statuaries, painters, and antiquaries, give the upper part of the body the name of *torso,* but we are here obliged to make use of such terms as are generally employed in our dancing schools.

Your head, shoulders, and bust ought to be supported and adorned by your arms, and so precisely follow their motions, that they may present together a graceful *ensemble;* and, as we have already remarked, the legs must, of course, participate in the harmony of their movements.

Note — THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

In the performance of your steps, let your body be quiet, firm, and unshaken, yet easy and pliant, according to the play of the legs and arms. But in this beware of stiffness. He who, whilst dancing, moves the body by jerks, —raises his shoulders at each movement of his legs—bends or relaxes his loins to facilitate the execution of his *tems,* and who shows, by the distortion of his features, how much pain his performance occasions him, is, unquestionably, an object of ridicule, and the name of a *grotesque* would suit him much better than that of a dancer.

I have repeatedly seen examples of this defective mode of dancing; and cannot but attribute it principally to the negligence of masters, who, over-anxious to see their pupils exhibit on a public stage, leave them to themselves before they have completed their studies.

The public, also, by their too indulgent applause, or their want of taste, considerably increase the number of this class of dancers, or, more properly speaking, leapers, who, finding themselves so much encouraged, immediately imagine that they have attained to the summit of perfection in their art.

". . . . le vulgaire's extasie
Aux tours de force aux entrechats."
(L'Hospital.)

Such miserable dancers ought to be banished from the boards of every theatre as actors devoid of merit, and tending only to the preservation of bad taste.

Positions of the body in *Poses* and *Attitudes* are figures 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 31, 32, 33, 34, 35, 36 and 37.

Figures 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48 and 49 show the position of the body in *Arabesques. N.B.* In *arabesques,* the body goes out of a perpendicular line, and inclines forwards or backwards in a pleasing *abandon.*

CHAPTER 4

STUDY OF THE ARMS

The position, opposition, and carriage of the arms are, perhaps, the three most difficult things in dancing, and, therefore, demand particular study and attention.

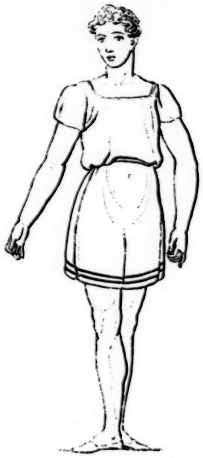
Noverre, speaking of opposition, says that "of all the movements executed in dancing, the opposition or contrast of the arms to the feet is the most natural, and, at the same time, the least attended to. Observe, for instance, a number of persons walking; you will see that when they place the right foot before, the left arm naturally falls before also, and, is, thus, in opposition with it. This appears to me to be a general rule, and from thence it is that skilful dancers have acquired the true manner of carrying their arms, and forming a constant opposition of them with their feet; that is to say, that when the left arm is behind, the left leg must be before."

Noverre does not, in my opinion, treat of opposition with that clearness and exactness which the subject requires; indeed, few writers have done so. The obscurity, therefore, that has existed on this important particular in dancing has occasioned it to be an object of continual controversy among professional dancers.

Let us endeavor to elucidate it a little. The opposition of one part of a moving solid to another part is a law of equilibrium by which the gravitating powers are divided. This is precisely what Noverre wished to demonstrate in his example of the gait of a man; and when he further says that opposition takes place each time that the man or dancer puts one leg forward, he means to point out that if such foot so placed before be the right, the left arm must naturally be carried forward at the same instant, whilst the opposite limbs remain behind; the whole counterpoising the deviation of the body from the central line of gravity. This opposition gives the dancer a very graceful appearance, as he thereby avoids that uniformity of lines in his person so unbecoming a true favorite of Terpsichore. (Fig. 10)

There are two methods of moving the wrists —upwards and downwards. When the move-

Simple position of the body.
FIGURE 9



Epaulement, Opposition of the body.
FIGURE 10

FIGURE 11

ment is to be made downwards, the wrist must be bent inwards, moving the hand demi-circularly, by which movement the hand returns to its first position; but care must be taken not to bend the wrist too violently for it would then appear as if broken. With respect to the second movement, which is upwards, the wrist must be bent in a rounded position, allowing the hand to turn upwards, making a demi-tour or half-turn, and by this movement the hand will be found in the first position of the arms.

The elbow as well as the wrist has its movement downwards and upwards, with this difference,—that when you bend the elbows, the wrists are bent also, which prevents the arms from appearing stiff, imparting to them much grace. Still it is not necessary to bend the wrist much, as it would produce an extravagant effect; the same thing may be observed of the legs when the knee is bent; it is then the instep that completes the movement, by raising the foot in the same manner as the wrist and elbow.

Thus, in order to move them downwards, the arms being prepared, the elbow and wrist must be bent, and when the arms are bent also, extend them to complete the movement. Then they will return to the first position in which they were. When you perform a movement of the wrists, they should be bent and straightened in the same manner as when accompanied by the movement of the elbows.

As to the second movement, which is upwards, the hands being down, the wrists and elbows must be bent, forming a circle, observing that both arms form at the same time a motion exactly similar; and then return to their first attitude.

A dancer that holds and moves his arms in a graceful manner and according to the true rules of art shows that he has studied at a good school, and his performance is invariably correct. Few artists distinguish themselves by a good style of action in their arms, which deficiency generally proceeds either from the mediocrity of principles they receive from bad instructions, or else it originates in their own negligence, believing, as I have known many to do, that if they possess a brilliant mode of execution in their legs, they can do very well without the fine additional ornament of the arms; and thus exempt themselves from the labor which so important a study requires.

When the arms accompany each movement of the body with exactitude, they can be compared to the frame that sets off a picture. But if the frame is so constructed as not to suit the painting, however well done this last may be, its whole effect is unquestionably taken away. Even so it is with a dancer; for what gracefulness soever he may display in the performance of his steps, unless his arms be lithesome and in perfect harmony with his legs, his dance can have no spirit nor liveliness; and he presents the same insipid appearance as a painting out of its frame, or in one not at all adapted to it.

Should you not be favored with well made rounding arms, you cannot bestow too much attention on them; and endeavor to supply by art what nature has left you defective in. Diligent study and exercise often render a

FIGURE 12

See examples of Opposition in Fig. 12 and 31, 32, 33 and 34.

thin, long, angular arm tolerably round and elegant.

Learn to hold them as best accords with your physical construction. If you are short in stature, let them be higher than the general rules prescribes, and if tall, let them be lower.

A good dancer should omit nothing that may tend to remedy or conceal his personal defects. It is one of those necessary accomplishments to which the mind of everyone who desires to become a skilful artist ought to be directed. Take care to make your arms so encircling that the points of your elbows may be imperceptible. From a want of proper attention in this respect, they are deprived of all softness and elegance; and instead of presenting to the eye fine oblique or circular lines, (See Figures 9, 11 and 57) they exhibit nothing but a series of angles, destitute of taste and gracefulness, unpleasing to the spectator, and by imparting to all your attitudes a grotesque and caricature-like appearance, make you only an object of ridicule to the painter. (See Figures 13, 14 and 15.)

Let the *saignée* (we ought rather to say the point of junction of the *humerus* or upper bone with the *radius,* or lower bone of the arm; but our scholars will better understand it by the name of "*saignée*") be level with the palm of your hand, your shoulders low, and always motionless, your elbows round and well supported, and your fingers gracefully grouped together. The position and carriage of your arms must be soft and easy. Let them make no extravagant movement, nor permit the least stiffness to creep into their motions. Beware lest they be jerked by the action and reaction of your legs; this is a great fault, and sufficient to degrade a dancer what perfection soever he may possess in the exercise of his legs.

NOTE. It seems to the editor that perhaps his translator has failed to catch the actual meaning of Blasis with regard to the *Port de bras.* It is incredible that so great a master would fail to recognize the basic principle of the unity of the entire arm, when he so constantly insists upon the interrelation of all the members of the body. There is no justification nor authority for leading with the wrists, and to do so is pure affectation; the wrist is not an agent of expression; that is the work of the hand. The arm should be always regarded as an entity. Its curvature must extend uniformly from the shoulder to the finger tips. The hands only deviate from that rule for pantomimic expression.

A. J. S.

Position of the wrist and fingers.

Fig. 11 shows the arms in Opposition.

Fig. 57 shows the arms encircling the head.

The *Demi-bras* or half-arm position is found in Figure 59.

The position of the arms in various *attitudes* is shown in figures 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 31, 32, 33, 34, 35, 36 and 37.

The position of the arms in *arabesques* appears in figures 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48 and 49.

N.B. It must be observed that in *arabesques* the position of the arms deviates from the general rule; it is, therefore, the good taste of the dancer that must arrange them as gracefully as possible.

The position of the hand in different *attitudes* and *arabesques.*

CHAPTER 5

PRINCIPAL POSITIONS WITH THEIR DERIVATIVES, PREPARATIONS AND TERMINATIONS OF STEPS AND *Tems; Poses, Attitudes, Arabesques, Groups,* AND *Attitudes de genre*

Always draw your body well up, and especially your head, even in the minutest *poses,* if not, your performance will be devoid of expression, and your position or attitude become insipid. In some of the first positions of dancing the head is placed fronting; these are *poses to attitude.* (See figures 16 to 19.)

ACTION OF THE HEAD

"Never let your head rest perpendicularly upon your shoulders, but incline it a little to the right or to the left, whether your eyes are cast upwards or downwards or straight forwards; as it is essential that it should have a pleasing yet natural vivacity of motion, and not appear inactive and heavy."

Endeavor to hold your body in a perfect equilibrium; to which end never let it depart from the perpendicular line that should fall from the centre of the collar-bone down through the ankles of both feet. (See Chapter 3, and Figures 3, 11, 16, 17, 18, 19, 57 and 74.)

(*Continued in next issue*)

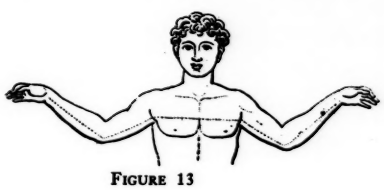


FIGURE 13

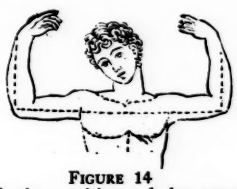


FIGURE 14

Defective positions of the arms.

FIGURE 15

DANCE EVENTS

(*Continued from page* 23)

perform in this Stadium only works especially composed for such places, which would be more satisfactory to audiences as well.

by DORATHI BOCK PIERRE

AIDA BROADBENT, *Hollywood Bowl July 22.*

The first of four dance nights in Hollywood Bowl this season was *Grand Canyon Suite* with Ferde Grofe directing his own composition, and choreographed by Aida Broadbent.

Miss Broadbent's ballet was created along well-known lines with a "story," and Indians and Pioneers alike executing feats of perfect ballet technique.

With such a theme, the westward trek of our early Pioneers, it is a shame the choreography was not equal to the epic idea. A ballet which should be an ideal vehicle for the natural setting of the Bowl unfortunately fell short of both the setting and the theme.

Miss Broadbent has improved since her former ballet performances, the only episode which was too completely music-hall, was the entrance of the Elements embodied in toe dancers. The power of Miss Broadbent's talents would have been proven to better advantage had she made her Indians and Pioneers react to imaginary elements, rather than have them come trouping on in the flesh, which is a very old fashioned and outmoded ballet device.

The story and composition were thin, and strangely enough the music did not sound well out of doors as it does in more intimate surroundings.

Disregarding the shortcomings of the ballet, there were some excellent individual performances.

Aida Broadbent's technique is sure and clean, she made a lovely picture as the Indian Princess, and if she studies the art of choreography from a more intellectual approach, with a little more attention to compositional art design she will emerge a truly fine artist.

The outstanding dancer of the evening, however, was Lewis Hightower as the Indian Medicine Man. The virtuosity of his ballet turns and elevations were a delight to watch, and his personality stood out strongly. The only thing that marred an otherwise perfect performance was his overlong agonized death.

Dorothee Jarnac as the little American boy also displayed a beautiful clean-cut ballet technique. David Tihmar as the scout danced well with Miss Broadbent.

The ensemble was well trained and the dancers as a whole were above the ordinary.

OPERA-BALLET. *Hollywood Bowl July* 15.

The first dances of the 1937 season in Hollywood Bowl were the opera-ballets created by Theodore Kosloff for *Carmen.*

There is not much scope for the choreographer to show originality in these Spanish Gypsy dances. Their purpose is to brighten the scene, quicken the tempo of the opera, and created an atmosphere; and the ballets by Kosloff did all of these admirably. In fact many in the audience considered the dancing the highlight of the entire opera.

The first ballet was the gypsy dance in the second act Tavern scene.

For the first time anywhere the popular prelude music to the Fourth Act was danced, and it proved a delightful innovation. Carole Alena, Miguel Fernandez and Fred Valesco danced a spirited *Flamenco* to this music.

This dance blended immediately into the gay opening ballet of the Fourth Act before the Bullring, led by Eva Russo and Arnold Tamon, and expertly danced by a large ensemble.

BALLET SLIPPERS

(*Continued from page* 11)

to the papers, and as promptly answered by persons who pointed out that Fanny had shown more unselfish generosity than those hypocritical patriots who, while they were loud in their protests against Elssler's gift, had failed to contribute to the fund themselves. Moreover, the objectors were accused of poor taste and lack of chivalry towards a woman and a stranger. The whole affair was discussed, pro and con, in newspapers all over the country. After a long and bitter controversy, the contribution was finally accepted by unanimous vote of the committee in charge. If the slippers which Elssler wore at the benefit performance were actually placed in the cornerstone of the monument, they were smuggled there by some anonymous admirer on the committee.

Fanny, meanwhile, continued her triumphant progress through the United States—a progress which was marked everywhere by a violent disease contemporaneously known as *Fannyelsslermaniaphobia,* which manifested itself in Elssler scarfs, silks and ribbons, Elssler hats, Elssler cuffs, Elssler bootjacks, Elssler jewelry, and even oysters *à la Elssler.* Fanny never forgot Boston, and long after her retirement from the stage she admitted that she held it most dear of all the American cities in which she had danced.

D.M.ofA. Convention

(*Continued from page* 22)

7. Song, "You Left Me Out in the Rain"—Lillian Daniels, Newark, N. J.
8. Rhythm Tap—Johnny Cecelones.
9. Acrobatic Toe. Lillian Daniels School of Dancing, Newark, N. J.
10. The Chocolate Soldier—Louise Mariquine and Jackie Hempel. Candy Kisses—Pupils Leona Mellen, Galveston, Texas.
11. High Kick—Elmer Wheatley.
12. Waltz Hugette — Toe Dance — Leona Turner, So. Orange, N. J.
13. Military Duet—Junivere Swartsell and Louise Frisch. Bott School of Dancing, Dayton, Ohio.
14. Toe Taps — Audrey Lentz. Joshua Cockey School of Dancing.
15. Toe Solo—Lorraine Murphy. Walter U. Soby School of Dancing, Hartford, Conn.
16. Military Tap—Version Poet and Peasant Overture. Theresa Ann Rubenstein.
17. Ballet Dance—Charles Dickinson. Ruth Barnes School of Dancing.
18. Broadway Rythme—June Marion Watson. Pupil of Alice Frances Watson.
19. Suzie-Q Tap, Novelty—Joyce Jones.
20. Toe Dance—Junivere Swartsell. Normal School Pupil of Ivan Tarasoff.
21. Tap Dance, Soft Shoe, Colored Style—Bill Cassidy, Alliance, Ohio.
22. Tap Dance—Jackie Hempel. Pupil of Leona Mellen, Galveston, Texas.
23. One Kill, from New Moon—Rae Russell. Bowman School, Pittsburgh, Pa.
24. Tap Dance—Elmer Wheatley
Pupils of Mr. and Mrs. Elliot Vincent
New Orleans, La.
25. Wing Tap Routine—Shirley Vincent.
26. Acrobatic Dance—Lydia Le Blanc.
27. Rhythme and Wing—Alsia Louise Corbera.
28 Indian Adagio—June and Ward Guillot

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RALPH SELVA dispatches a carrier pigeon with orders to Selva & Sons New York headquarters, while Secretary Soby and an admiring group look on. The pigeons' flight was a daily feature during the D.M.A. Convention in Washington. Right—FRED LE QUORNE demonstrating a lift he taught the D.M.A. members convention week

Dance Teams

JOSE AND MONA, Brazilian dancers, have been causing quite a *ripple* at Mario's Mirador.

●

GOMEZ AND WINONA who recently appeared with such success at the Club Versailles, opened July 20 at the Piping Rock Club under the direction of Al Del Monico.

●

VELOZ AND YOLANDA who are now appearing at Ben Riley's Arrowhead Inn have been signed to appear in the forthcoming *Ziegfeld Follies.*

●

PAUL HARTMAN of the dancing Hartmans tells of the night they started to come ashore from their cruiser Bolero in a small lifeboat which they had just bought. Before they reached land the lifeboat sank and the cruiser had to save them! The Hartmans have just completed a highly successful engagement at the Music Hall.

●

RAMON AND RENITA have been signed for Riley's Lake House where they will join Wini Shaw and a big show.

●

ROSS AND EDWARDS seen recently at the Park Central are nominees for the Ted Friend Medal.

●

RUTHANIA AND MALCOLM are appearing at the Stevens Hotel in the Windy City.

●

HARRISON AND FISHER created somewhat of a sensation at the Music Hall recently.

●

Alberto Galo reports—Girardo and Nadine have been held over at the King Edward Hotel, Toronto, Canada by popular demand. . . . Pancho and Dolores remain at the Sky Gardens atop the St. Moritz in New York. . . . Gomez and Winona are making a bigger hit than ever at the Piping Rock Hotel, Saratoga Springs, New York. . . . Caldos and Baline are appearing at Lake Sheldrake, N. Y. . . . Don and Rosa are at the present time taking a new Galo routine. . . . Charles and Celeste are back in town after a very successful season. . . . Shandon and Margo are at the Hotel St. Francis, Philadelphia. . . . Enrico and Novello just completed a very successful engagement at the Earle Theatre, Washington, D. C. . . . The Townsends write in to say that they will remain at the Casino de Copacabana, Rio de Janeiro, until the latter part of September. . . . Sandra and Martin will open soon at the Shoreham Hotel in Washington, D. C. . . . Gabriel and Geralda have just completed a new routine with Galo. . . . Georges and Jalna are still appearing at the Pan American Exposition, Dallas, Texas. . . . Lyman and Driscoll return to Buffalo to fulfill an engagement. . . . The Reyes will remain at the College Inn of the Sherman Hotel, Chicago. They give Rhumba lessons to the patrons in connection with their exhibition work. . . . Rose and Raye Lyte completed a very successful engagement at Old Point Comfort Hotel, Va., and are now appearing at Benny the Bum's in Philadelphia. . . . Theodore and Deneshea have been held over at the Bon Air Country Club, Chicago. . . . Santino and Leonora are at the Lotus Gardens in Washington. . . . Judith and Jacques recently completed an engagement at the Warren Hotel, Spring Lake, New Jersey. . . . The Ashburns just completed an engagement at the Surfside Country Club, Atlantic Beach, N. Y. They are taking a new Galo routine. . . . Benedetto and Barry have for the past two months been appearing around the night spots of Montreal and Toronto, Canada. . . . The Archer Sisters are still working at the Casino de la Playa in Havana, Cuba.

●

PIERRE AND RENE who have been appearing in Montreal, Canada, for the past six months, are now appearing at Montreal's smart Club Lido.

●

TONY DeMARCO of the dancing DeMarco's, it is said, will open a DeMarco Room in one of New York's better dance places.

●

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Fred LeQuorne reports—Bernhardt & Graham are taking a well-earned vacation in New York after a continuous nine months tour, having closed with a return engagement at the Congress in Chicago. . . . Joe & Betty Lee are appearing during the summer at the Tarleton Club in Pike, N. H. . . . Mario & Floria having completed new routines opened at the Surf Club, Virginia Beach. . . . Nicky & Mignon show promise of becoming an outstanding team. Nicky is the brother of Mario of Mario & Floria. . . . Crawford & Caskey are dancing in Germany before a return engagement at the Picadilly in London. . . . The Duanos are in Mexico at one of the smart night spots. . . . Victor Morley, dramatic coach at Le Quorne's studios is now appearing at Jones Beach in Fortune Gallo's repertoire company. . . . Wilma & Mack Bros., Le Quorne managed trio, have just closed at the Nut Club. . . . Florence & Alvarez just getting to New York from New Orleans, left at once for Texas Centennial. . . . Rosaleen & Seville after 8 months with French Casino are back in town preparing new routines for their fall opening.

—Murray Korman

GABRIEL AND GIRALDA, *now dancing in New York's Monte Carlo*

Our Spotlight Picks Out — PANCHO – DOLORES

In the beautiful Sky Gardens atop the Hotel St. Moritz in New York, Pancho and Dolores have been appearing for the past six weeks. It was there in a tiny little alcove overlooking the dance floor that I watched them dance. And afterwards talked with them. Pancho was born in New York (he told me) and was never particularly interested in dancing until he saw the team of Ramon and Rosita. Seeing this then famous team in action, so-to-speak, played upon Pancho's fancy and, no doubt, indirectly directed him to the studio of Alberto Galo where he saw the preparatory wheels in motion. With him at the time was Dolores, an Italian girl who had come to New York as a babe and whom Pancho had known all his life. Someone suggested, as they interestedly watched Galo at his work, that they become a team. They definitely had the looks. And the inclination. And so they did. Just like that. Immediately they began work in the studio where the idea was born. And two years ago they made their debut. Since that time they have danced in New York, Chicago, Miami and various cities throughout the country. Their first big hit they made at the Stevens Hotel in Chicago. From my cubby-hole overlooking the Sky Gardens I saw Pancho and Dolores perform three of their best known numbers. *Ave Maria* depends entirely upon its fluidity and grace for its effectiveness. It depicts nothing, apparently. It is simply a highly effective routine set to Gounod's inspiring music. And incidentally, displays the skill of the artists to a far greater extent than the other two numbers which I saw. The second, a tango and the third, a rhythm number, presented a far greater degree of fire than is usually found in exhibition dancing. The duo have style and grace and their appearance on the floor is above the average. Dolores possesses an exotic type of beauty which is always effective on the dance floor. The team is managed by L. Rey and their stay at the St. Moritz is indefinite. Pancho suggested that the fall season might possibly find them back at the scene of their first success—Chicago.

Alberto Galo

wishes to extend his sincere thanks to the officers and members of THE DANCING MASTERS OF AMERICA, Inc. for their cordial reception and splendid co-operation.

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A DANCER'S DIARY

(*Continued from page* 16)

advice and maybe it was foolish of me, but I felt one of the most important events was going to happen to me, my first job, and whether I got it or not I had to talk it over with someone who really understood.

Outside Chichantinoff's little office I was scared for fear he might think I wasn't equal to a job yet, but nevertheless I had to find out.

Chichantinoff was talking with the man pianist about the choreography of a new ballet he was planning, and charts lay on his desk when I came in.

"Ah, Miss Templeton." He greeted me and shook hands, smiled and polished his eye glasses. "Come sit down. I see by your flashing eyes something very great has happened."

So I told him everything that had happened and then, so afraid that my tongue would hardly move, swallowed hard at the end and asked:

"Do you think my technique is good enough? That I am able to take a real professional job?"

To my surprise Chichantinoff suddenly laughed.

"Why dear child, why is there any doubt in your mind that you cannot take a professional position?" He looked at me very keenly.

"Technique is fine, yes. But side by side with that comes poise, personality and confidence. These three can only be gained by appearing before an audience. An audience really makes you want to create, but it makes you create beyond your lessons at the studio.

Now, you have shown me that you are capable of doing very good work here. You are beginning to sense mood and feeling. Why in the world should you not go out and make use of your tools?"

My mouth dropped open; somehow I hadn't expected that.

"You are surprised, eh?" and he chuckled.

"Yes," I answered, and suddenly felt all warm and happy inside.

Diary, I pray, I hope, the telephone will ring tomorrow.

I won't write Mother until it happens. Somehow I feel, if I do get this, that she will be glad I am beginning to be useful in my chosen work.

I know Foulard will be pleased.

Oh, Diary, I am so excited I can hardly sleep.

World's Fair Dance

(*Continued form page* 29)

ever been accorded the ignominy of "stooge dancers." Mario and Floria have always acquitted themselves as a successful entertainment entity.

Mario does not disagree with the popular conviction that "you've got to give the public what it wants," but he had difficulty in the beginning convincing his so-called peers that what the people want is something that those same people can't express for themselves. It was, he contended, the duty of the performer to discover by a form of experimentation rather than the copying of accepted styles.

Consequently, there was much head-shaking when Mario first presented his own dance to the moody *Clair de Lune* of Debussey. Contrary to expectations, however, the Waldorf Astoria's blase audiences did not organize a concerted yawn or make a mass exit. Instead, they employed hand-clapping for encore after encore.

It was this reception in the Sert Room of the swanky Park Avenue hostelry that kept them there for twelve weeks and affected a renewal of their contract for four more weeks at the Empire Room. Except for other commitments in the Chicago Palmer House, they might still be there.

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TOMMY WONDER

(*Continued from page* 17)

Betty, who had always been so well, now needed her mother's care, while Tommy was the picture of health with no trace of his paralysis or deformity remaining. Most remarkable of all, under the x-ray his formerly collapsed lung now looked perfectly normal and the doctors admitted that the cure had been due solely to dancing! Stretching exercises and rhythmic movement had straightened his body and given him health and vigor, while the deep and sustained breathing which is necessarily a part of dancing had revitalized the ailing lung.

Betty was ill for a year, during which time Tommy danced alone. When she was completely recovered they went to New York for George White's *Scandals of 1929*. A year and a half with George White was followed by brief appearances in vaudeville and then the team went into the *Little Racketeer* starring Queenie Smith. In this show they not only danced but also played small parts.

After a strenuous season, doubling in two night clubs, the Wonders worked up their own vaudeville act and took it to the West Coast over the Orpheum circuit. The act closed in Los Angeles and they decided to stay for the summer, enjoying their first vacation in years. But Fanchon and Marco persuaded them to dance at the Paramount Theatre and while there Clifford Whitly of London's Dorchester House, who was in Hollywood looking for talent, saw them and offered them a London engagement.

Mrs. Wonder had turned down any previous offers they had had to go to Europe, but she was not present this time. "We thought we would be very smart and do business ourselves," they confess. "So we asked an outrageously big sum, feeling he would turn it down and we could pass him along to Mother to handle. But he didn't turn it down, he agreed without a murmur! We were so surprised our mouths must have hung open and we just answered his questions in a daze." Shortly afterwards Mr. Whitly arrived at their home with contracts, passports and tickets and they had to convince Mrs. Wonder that they really should go. She finally agreed and they sailed for London in June, 1935.

While in London they gave a command birthday performance for the former Prince of Wales. Tommy admits that they were nervous. "We were taken forward to meet the Prince and no one had told us what to do. Betty was 'scared stiff.' She didn't know if she should make a low bow, or what to do. We really didn't have time to think, though, it happened so fast. When we were presented, I just bowed my head and said, 'How do you do?' and the Prince seemed pleased and shook both Betty's hand and mine.

"Betty, you know, is a red-head. After the number I danced with her I came back immediately with a dummy made to look just like her. I did a lot of eccentric steps and the audience at first thought it was Betty doing the tricks. At the end of the number the Prince's attendant presented both Betty and the dummy with huge bouquets, which was very nice as well as very amusing."

The Wonders also danced for and were presented to the Duke and Duchess of York, now King and Queen of England. They were very successful in London and their engagement in Dorchester House lasted for eight months. After playing a few performances in the provinces they were offered a contract to appear in Charlot's Revue, but they were so homesick that they turned down the opportunity and sailed for the United States.

After stopping off in New York to dance at the Music Hall they returned to Los Angeles for another rest. But it seems these dancers are not destined to vacation, for they were scarcely in town before Betty was offered the leading role in the revival of *The Drunkard*. She thought it would be fun to try a straight dramatic role and accepted the part. She has been playing it now for over a year and says she doesn't care if she never dances again—she would rather act! This left Tommy without a partner, but he says, "She was so good I couldn't begrudge her her chance."

So, for the first time in his life, Tommy Wonder relaxed and prepared to enjoy himself. Before long, however, Earl Carroll, who was producing *Stowaway* at Twentieth Century Fox, sent word that he wanted him to teach Shirley Temple a *Dummy Dance*, and he was back at work again. He taught the child star a clever number starting with tap and developing into the dance with the dummy. Mrs. Wonder made Shirley's dummy just as she had made Tommy's years before. In the final cutting of the picture, however, the tap part of the routine was deleted, and Tommy Wonder thinks this spoiled the dance. But the number was so great a hit for Shirley Temple that he was put under contract by the studio to do both dancing and acting.

Following the Shirley Temple picture he was loaned to Warners for a picture. His next on his home lot will be one of the leads in *Sally, Irene and Mary*.

Since their return from Europe the family has adopted a little girl, Amby, two and a half years old. Tommy hopes to make a dancer of her and goes into ecstacies over how clever and cute she is. They have bought a house on a hill top, where Tommy works industriously in the garden between pictures. Today he is healthy and successful—no wonder he says "Gosh, isn't dancing wonderful!"

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FOLK DANCE

by **DORATHI BOCK PIERRE**

To appreciate and understand folk dancing you must know something of its origin. In no part of dance history is the steady unwavering onward movement of evolution more clearly shown; for the folk dance danced today has within it all phases of dance history, and to know this makes folk dancing more fascinating.

We found that Primitives the world over danced as a means of conveying thought, in other words dance was man's first language; and we also found that man danced pantomimic dances of Magic, which was man's first religion. The Orientals were the first to develop dancing as a means of teaching manners, and all of these dance forms continued in a separate and pure state up to the introduction of Christianity.

Reading the story of religion we found that dancing as ritual and religious ceremonial carried over into the Christian religion, and still persists today.

The disappearance of the primitive religious and moral dance, and the rise of folk dance in its place was purposely brought about by the Church. They wished to wipe out all old primitive beliefs. It was not an immediate process, but one which took several hundred years with much bloodshed and pain to accomplish; one phase of which was the burning of witches.

Finally the old religious dances of Spring Planting, Fertility, and Abundant Harvest, were purged of their religious significance and emerged as the Folk Dances and Games we know today. They retained nearly all of their original movements, and very often the original story and significance still cling to them. Truly they were part and parcel of the folk, for they had come down through generations of dancing humans from the first man.

No subject is more interesting and instructive both of the importance of dancing and of the evolution of man, than a thorough study and understanding of the Folk dances of the world.

Many books have been written upon the subject, usually each book treating a different nation. Among those which cover the subject from a more general ethnological viewpoint are:

Here We Go Round (the beginning of things), by Evelyn Sharp. Wm. Morrow Co., N. Y, 1928.

She starts at the beginning and comes up to the present showing the evolutional changes. She has apparently used Cecil Sharp as source material, but her presentation covers a wider field, and is excellent general reference.

The Customs of Mankind, by Lillian Eichler, Nelson Doubleday Co., Garden City, L. I., 1924. pgs. 468-499.

Lillian Eichler has made a serious study of the entire subject of the customs of man and she covers a vast field in this book. Read the entire book and you will better understand the fine chapter devoted to dance.

The American Dancer Institute

TEN YEARS AGO

From THE AMERICAN DANCER
September, 1927

Mary Wigman was reported to have given a concert in Sweden which was not very successful inasmuch as her interpretations were misunderstood by the audience.

●

Diaghileff presented a new ballet *Mercury* during his company's London season. The offering was badly criticized by the London press and M. Diaghileff became so incensed that he insisted upon doing the ballet again although he had not intended to offer it a second time during the season.

●

THE AMERICAN DANCER urged the formation of a Western association of dancing teachers.

BOOKS REVIEWED

Demonstration Handbook of Olympia Thru the Ages, by Fitzpatrick and Chilson. A. S. Barnes & Co., N. Y. $1.50.

This handbook is a compilation of about twenty-five per cent of the material studied and worked over by the Committee of the American Physical Education Society who presented *Olympia Thru the Ages,* a pageant which in one hour and fifty minutes depicted the history of physical education at the 1934 convention held at Cleveland.

The pageant is given in five episodes dating from the Grecian age to the present-day modern physical education. Each episode is carefully described with suggestions for music, costumes, etc., and profusely illustrated with formation charts. All the essentials necessary to the production of such a pageant are carefully described, including publicity, business, tickets, rehearsals and seating arrangements.

While this pageant was presented on a gigantic scale in the Cleveland Auditorium, it might easily be effectively produced in cities with a population as small as five thousand.

●

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6—SLOW RHYTHM BUCK (Intermediate)
7—SOFT SHOE ROUTINE (Intermediate)
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2—Tambourine Tap
3—Broom Dance
4—Shakin' the Shaker (Cocktail Shaker Novelty)
5—The Scratch (Eccentric Novelty)
6—Tap Dance Sitting Down (Line No.)
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D.T.B.A. Convention

(*Continued from page 28*)

ing exorbitant claims for "fly by night" dancing schools. Promises of stage and screen contracts, and guarantees of perfection in dancing regardless of the fitness of pupils are two of the glaring examples of fraud being fought by the association.

Several instructors new to Convention assemblies were included in a faculty of fourteen New York teachers. These were Nadia Gueral, baby work; Fe Alf, modern; Frances Cole, line work; Bill Pillich, tap; Thalia Zanou, spanish; Don LeBlanc and Robert Hefftner, ballroom. These were augmented by such old favorites as Constantin Kobeleff, ballet; Adolph Blome, ballet; Donald Sawyer, exhibition ballroom; Bernie Sager, tap and ballroom; Karl Peters, acrobatics; Edward Sinclair and Jack Manning, tap. A book of ninety-one pages, containing the notes of the work presented, was given to those in attendance.

Lecture discussions on salesmanship, human relations and business letter writing as applied to the dance teaching profession were given by M. C. Diedrich, advertising manager for Dazian's; Percy H. Whiting, vice-president of the Dale Carnegie Institute, and Horace Nahm, president of the Hooven Letters Corporation. Mr. Diedrich was later invited to give his talk at the D. M. of A. Convention in Washington. The reception given this type of instruction has warranted its being continued at the Association's regular monthly meetings.

Another feature of the Convention was a course in make-up. In addition to conducting a lecture and demonstration period Mr. Avron Kartyshai, representing Stein's Make-Up, acted as the Association's "roving aid to beauty" throughout the week. Several young ladies were given make-ups in the demonstration work.

A group of thirty-one candidates, including C. L. Ebsen, father of the famous Vilma and Buddy, received the oath of membership at a meeting held for that purpose. Canada was well represented in this group with eight new members.

On Monday night, THE AMERICAN DANCER provided a most pleasant surprise with a Costume Parade in which several members and their pupils took part.

Costumes were modelled by students and were shown by the following: Mildred Drewes, Richmond Hill, N. Y.; Mary O'Moore, Forest Hills, N. Y.; Mrs. Marian Howell, Brooklyn, N. Y.; Bernie Sager, Great Neck, L. I.; Bill Pillich, New York; Dazian's (clever sketches made on the stage by Felipe); Maharam; Lucille Webster and Mary La Barbara.

THE AMERICAN DANCER was again host on Thursday night, presenting an all-professional dance program in honor of the visiting teachers.

The program follows:

Johnnie Mattison ..... *Ad Lib Tap*
Joan Robert ..... *Tap*
Claire Mack ..... *Jockey Toe*
Wilma and The Mack Brothers
Musical Comedy—Challenge
Anna Volcova ..... *Sevilla—Waltz*
Bill Pillich ..... *Swing Tap*
Karen Jardane
Oriental Rhythm—Hoop Novelty
Robert Rexor ..... *"Whispering"* (tap)
Nora Korena ..... *Mazurka—Toe Variation*
Pavell and Marilea ..... *Tango and Maxixe*
Vera Ellen Rohe
Rhythm in Blue
Too Marvelous for Words
Peggy Cornell
Viennese Waltz—Tap
I'm in a Dancing Mood
Nancy Knott
Variation from Le Lac de Cygne
Sanya Martin ..... *Malaguenas—Gitanita*
Carmen Perez ..... *Allegrias—Spanish Tango*
Carmina Cansino
Encore with Angel Cansino
Vela Clark ..... *Hawaiian Tap*
Pancho and Dolores ..... *Ave Maria—Swing*
Lola Bravo ..... *Andalucia—Tango Flamenco*
Edward Sinclair ..... *Impromptu*
Bernie Sager ..... *St. Louis Blues*
Eddie Mack ..... *Tap*

The Convention which attracted an attendance of 137, wound up with a dinner dance on Friday evening, during which time impromptu entertainment was supplied by members and guests. Music was furnished by Fabe Nicholson and his Station WAAT orchestra.

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